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MUSICAL AMERICA

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THREE
DOLLARS
A YEAR

Edited by A. WALTER KRAMER
Founded in 1898 by JOHN C. FREUND

TWENTY
CENTS
A COPY

FIVE THOUSAND SUPERVISORS ASSEMBLE STADIUM SCHEDULE TO INCLUDE OPERAS TWO NIGHTS WEEKLY

Twenty-third Meeting (Fourth Biennial) of National Organization, held in Chicago, Attended by Eminent Leaders under Presidency of Walter H. Butterfield—Programs for Week Include Addresses on Pertinent Topics, Discussions and Musical Performances — Present-day Problems Relative to Leisure Time Receive Particular Attention in Sessions

CHICAGO, April 5.—Even a casual glance at the general program arranged for the Music Supervisors National Conference, to be held in this city from April 8 to 13, reveals the wide range of material chosen for addresses, demonstrations, exhibits, discussion and performance. A more thorough scrutiny confirms this impression, and furnishes proof of the catholicity of taste and breadth of view expressed by the authorities who are responsible for the undertaking. Questions to receive especial attention are present-day problems, with emphasis on the relation of music and music education to the leisure-time program in process of development.

Under the presidency of Dr. Walter H. Butterfield, director of music in Providence, R. I., the twenty-third meeting (fourth biennial) of the association will be attended by some 5000, representing six sectional conferences. Dr. William J. Bogan, superintendent of schools, Chicago, is chairman of the convention committee, and Hobart Sommers the secretary. Headquarters are in the Stevens Hotel.

Approximately symbolic of the widely-disseminated influence which the supervisors exert will be the first item on the opening day, when, in the morning, music education broadcasts will be received in the grand ballroom of the hotel. Later the board of directors are due to hold their biennial business meeting with Fowler Smith, second vice-president, presiding.

School Chorus to Appear

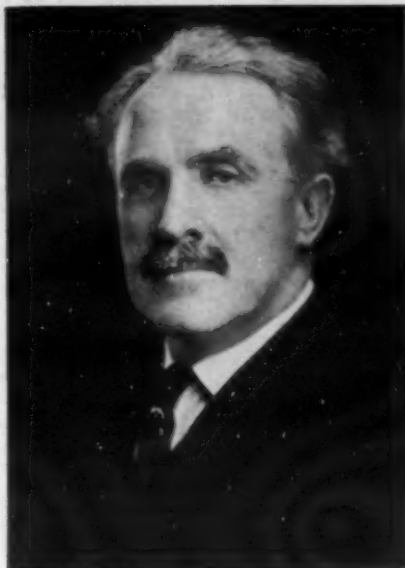
Sunday afternoon is to bring a concert by the In-and-About Chicago Elementary School Chorus of 500, conducted by Ann Trimmingham. Two hours later a reception will be held by the In-and-About Chicago Music Supervisors Club to visiting members of the In-and-About Supervisors Club.

Evening activities will begin with a combined service with the Chicago Sunday Evening Club in Orchestra Hall. Through the courtesy of Clifford W. Barnes, president, and Edgar Nelson, director of music, the Conference has been invited to join in this service. Arrangements are in charge of the Founders, Frances E. Clark, chairman. Par-

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© Bachrach
Walter H. Butterfield of Providence, President of the Music Supervisors National Conference, Convening in Chicago



Mabel Sykes
William J. Bogan, Superintendent of Schools in Chicago, and Chairman of the 1934 Convention Committee

Otto H. Kahn Passes Suddenly

Celebrated as Patron of Music and Other Arts, Eminent Banker Had Played An Important Part in the Development of the Metropolitan Opera and Kindred Enterprises

OTTO HERMANN KAHN, international financier, patron of music and other arts, and philanthropist, died suddenly of a heart attack on March 30, as he was lunching in a private dining room in the offices of Kuhn, Loeb & Co., the banking house of which he was the senior partner. He had been under the care of a doctor for some time, but had carried on his affairs as usual.

Mr. Kahn was born in Mannheim, Germany, in 1867, the son of Bernhard Kahn, also a banker and a naturalized American citizen, and came to New York in 1893. His association with the firm of Kuhn, Loeb & Co. began in 1897. In 1896 he married Addie Wolff, who survives him, together with four children: Roger Wolfe and Gilbert Wolff Kahn, Mrs. J. C. Oakes Marriot and Mrs. John Barry Ryan, Jr.

Generalship of Metropolitan

In the world of music Mr. Kahn was particularly celebrated through his long affiliation with the Metropolitan Opera, being chairman of the board of directors until 1931, when he resigned, to be succeeded by Paul Cravath. His association with the Metropolitan began at a time when the affairs of the company were in a critical state, partly owing to the entrance into the field of the late Oscar Hammerstein. Mr.

Kahn's generalship during that period was destined to have a vital effect on placing the Metropolitan on the firmer footing which soon made it unique among institutions of its kind. It was through the enterprise of Mr. Kahn that two dominant figures in the Metropolitan's history, Giulio Gatti-Casazza and Arturo Toscanini, were brought to New York from La Scala in Milan. A feature of his policy was the furtherance of works by American composers, fourteen such works being given in the course of his term of office; and in many ways the artistic eminence of the company owed much to his high ideals and practical judgment. He had also been a vice-president and director of the New York Philharmonic-Symphony Society for more than ten years.

It was not only in New York, however, that Mr. Kahn's musical influence was felt. He was a director of the Boston Opera Company, a founder and vice-president of the Chicago Opera and an honorary director of Covent Garden in London.

Intimate Knowledge of Music

He had studied the violin and the cello in his youth, and his intimate knowledge of music in its various ramifications was deep. As a boy in the house of his father, who had come to the United States after the German Revolution of 1848, subsequently returning to the land of his birth, Mr. Kahn lived in an atmosphere of art and culture. One of eight children, he followed in the parental footsteps and entered a bank at Karlsruhe, also serving for a year in a regiment of hussars.

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Eight Works Chosen from Standard Repertoire Will Be Conducted by Smallens—Five Nights to Be Devoted to Orchestral Programs under Batons of Iturbi, Ormandy and Hoogstraten — Beethoven's Ninth Symphony and Missa Solemnis and Bloch's Sacred Service Listed for Performance with Schola Cantorum, Hugh Ross Conducting

THE policy of producing operas at the Lewisohn Stadium, introduced last summer with special performances, will be developed in the coming season of the New York Philharmonic-Symphony with regular operatic productions on Friday and Saturday evenings every week. Five evenings a week will be devoted to orchestral concerts. The series, which dates back to 1918, is to begin on June 26 and continue until Aug. 20.

Eight operas to be conducted by Alexander Smallens will be chosen from the following repertoire: Aida, Carmen, Samson et Dalila, Die Walküre, Faust, Cavalleria Rusticana, Pagliacci, La Traviata, Roméo et Juliette, Rigoletto, Il Trovatore, Tosca, Tannhäuser, La Bohème, Lohengrin, and The Jewels of the Madonna.

Conductors of the orchestral programs are to be José Iturbi, Eugene Ormandy and Willem van Hoogstraten. Special performances of Beethoven's Ninth Symphony (always a best-seller) and Missa Solemnis and of Ernest Bloch's Sacred Service, with the Schola Cantorum taking part, will be under the baton of Hugh Ross, the Schola's conductor.

Stage to Be Rebuilt

In making the foregoing announcements, Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts, says:

"For the first time, New York will hear summer opera of winter standard. The Stadium stage is being rebuilt, dressing rooms and other necessary equipment are being added, scenery prepared and proper lighting and amplifying systems installed in order to give performances that will be effective from a dramatic as well as a musical point of view. The casts and chorus will be chosen from the best available material."

Reich Takes Over Charlottenburg Opera

BERLIN, April 1.—The Reich has taken charge of the Charlottenburg Opera, formerly managed by the municipality of Berlin, will call it the "German Opera House" and will open a new season on Sept. 15.

SUPERVISORS TO SURVEY THE NATIONAL HORIZON

(Continued from page 3)

Participants are to be the Marshall Field Chorus of 200 and the Sunday Evening Club Chorus of 125, both led by Mr. Nelson; Stanley Martin, organist, and Robert Yale Smith, accompanist. Dr. Harry Emerson Fosdick, pastor of Riverside Church, New York, will be the speaker.

At 10 o'clock there will begin an informal "get-together" in the lounge of the Stevens Hotel, with singing. Haydn M. Morgan of Grand Rapids is the chairman of song assemblies, the leaders being George Oscar Bowen, Tulsa, and Francis Findlay, Boston.

Ensemble Competitions

On the morning of Monday, the National Instrumental Ensemble Competitions will be held under the auspices of the National School Band Association and National School Orchestra Association, in co-operation with the Music Supervisors National Conference Committee on Instrumental Affairs. Co-chairmen are to be Adam P. Lesinsky, Whiting, Ind., and A. R. McAllister, Joliet. The director of the woodwind quartet contest is to be O. J. Kraushaar, Waupun, Wis., Mr. Lesinsky fulfilling a similar duty for the string quartet contest.

The official opening of the Conference is scheduled for Monday morning. Dr. Bogan, who is superintendent of schools, Chicago, is to deliver the address of welcome and Dr. Butterfield will speak. Conducted by Capt. John H. Barabash, the Harrison High School Band of Chicago will take part.

Monday afternoon is to begin with the Woodwind Quintet Contest, George Waln, Oberlin College, director; and the Brass Ensemble Contest directed by J. Irving Tallmadge of Maywood, Ill.

At the general session the choir of the Arthur Jordan Conservatory, Indianapolis, Max T. Krone, director, and the Woodwind Ensemble of the University of Wisconsin, under the direction of Orien E. Dalley, will appear. Dr. Ernest H. Wilkins, president of Oberlin College, is scheduled to give an address on Social Betterment Through Art. The topic, Fusion of Art Forces with Life, has been chosen by Dr. Frederick M. Hunter, chancellor of the University of Denver, for his address.

High School Festival Concert

The Auditorium Theatre will be the scene on Monday evening of the Chicago High School Festival Concert. Organizations to take part are: The Marshall High School Orchestra of 110, Merle Isaac, conductor; the All Chicago High School Girls' Chorus, led by Edith M. Wines and numbering 500; the Roosevelt High School Choir of 200, conducted by Erhardt Bergstrasser; and, under the baton of LeRoy Wetzel, the Carl Schurz High School Boys' Chorus and Mixed Chorus, 500 strong.

A reception and dance in the hotel is the final function listed for the day.

Chairmen of section meetings on Tuesday morning will be Glen Haydon, University of California; Russell V. Morgan, director of music, Cleveland; Ada Bicking, Butler University and the Arthur Jordan Conservatory; Russell Carter, state supervisor of music, Albany; Sister Mary Antonine, Rosary College, River Forest. Topics selected are: College and University Music; Music Supervision; Rural School Music; Junior and Senior High Vocal; and Music in the Parochial Schools.

Luncheon meetings of sectional con-

ference presidents will include the appearance of Mrs. William Arms Fisher, of Boston, president of the American Choral and Festival Alliance.

For Tuesday afternoon, the following features are listed in the general session: Northwestern University Band and Men's Glee Club, Glenn C. Bainum, director; address, Education Through Music from the General Viewpoint, Rabbi James G. Heller, Cincinnati; A Cappella Choir of Central High School, Tulsa, George Oscar Bowen, conductor; address, Education Through Music from the School Viewpoint, Dr. C. H. Lake, superintendent of schools, Cleveland.

The annual meeting of the National School Orchestra Association is also to be held in the afternoon.

Instrumental Ensemble Festival

Frances Elliott Clark is to be chairman of the Founders' dinner on Tuesday evening, which is also the date set for the Instrumental Ensemble Festival under the auspices of the Instrumental Affairs Committee in co-operation with the National School Band and Orchestra Association. Directors are George Waln, O. J. Kraushaar, Adam P. Lesinsky and J. Irving Tallmadge. Named as guest conductors are Georges Barrère, George Dasch, Austin A. Harding, Lee M. Lockhart. Committee members are Joseph E. Maddy, chairman of the Music Supervisors National Conference Committee on Instrumental Affairs; A. R. McAllister, president, National School Band Association; Adam P. Lesinsky, president National School Orchestra Association.

Informal singing under the leadership of John Henry Lyons, Pasadena, and Marquerite V. Hood, Helena, Mont., is also on the time-table.

Free scholarships will result from the National High School Solo Singing Contest to be held on Wednesday morning under the auspices of the Committee of Vocal Affairs of the Music Supervisors National Conference and the American Academy of Teachers of Singing, with the co-operation of the Chicago Council of Teachers of Singing. Awards are scholarships in the Eastman School of Music, Rochester; the New England Conservatory, Boston; the Institute of Musical Art of the Juilliard School of Music, New York; the Cincinnati Conservatory, and the Denver College of Music.

Section meetings that same morning will take up the following questions: General Elementary, High School Theory, Junior and Senior High, Music Administration. Those to be chairmen are Mary E. Ireland, director of music, Sacramento; Francis Findlay, New England Conservatory; Charles B. Righter, University of Iowa; George Gartlan, director of music, New York.

To Discuss Pertinent Topics

On the afternoon of Wednesday, section meetings will call for the participation of the following chairmen: Ralph W. Wright, director of music, Indianapolis, Voice Class Section; Agnes Benson, supervisor of music in the elementary schools, Chicago, Piano Class; Jacob Kwalwasser, professor of music education, Syracuse University, Tests and Measurements; Ernest G. Hesser, director of music, Cincinnati, School Choirs in Elementary Grades; Helen M. Hannen, supervisor of elementary music, Cleveland, Elementary Instrumental.

The Phi Mu Alpha Sinfonia Central

Province Convention is to be held in the Auditorium Hotel on Wednesday afternoon. The Sigma Alpha Iota dinner, Gertrude Evans, president, is to be held on Wednesday; also a meeting of Mu Phi Epsilon, with Mrs. Eugene E. Gamble, Jr., as chairman.

A highlight of the week will be the In-and-Out Chicago High School Festival concert in the Auditorium Theatre on the evening of Wednesday, with the following taking part: a chorus of

Otto H. Kahn Dies; Noted Art Patron



Otto H. Kahn

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Five years were spent in London, where he established British citizenship which he retained until 1917.

Supported Many Enterprises

Many undertakings, musical, artistic and theatrical owed their life to his practical encouragement. Uncounted donations that supported such undertakings were never known to the public; but were forthcoming with consistent regularity. Mr. Kahn had been instrumental in furthering the interests of the Federation of Arts, the School Art League, the Arts Council, the Theatre Guild, the Civic Repertory Theatre directed by Eva La Gallienne, the Society of the Friends of Music and many other organizations.

Mr. Kahn was a Commander of the French Legion of Honor, a Knight of the Order of Charles II of Spain, a Grand Officer of the Crown of Italy, and a Commander of the Crown of Belgium.

The funeral service, on April 2, at Mr. Kahn's Cold Spring Harbor estate, Long Island, was conducted by Rabbi Samuel Goldensen, and was held privately.

Giannini, Gigli and Chaliapin Engaged for Vienna Opera

VIENNA, April 1.—Dusolina Giannini is to return to the Opera at the end of April to sing the role of Donna Anna in Don Giovanni. In May, Beniamino Gigli will be heard in Manon and La Bohème. The return of Feodor Chaliapin, also in May and after an absence of some years, will be celebrated with performances of Boris Godounoff and Faust.

600 under the direction of R. Lee Osburn, director of music, Maywood, Ill.; an orchestra of 230 under William D. Revelli, director of instrumental music, Hobart, Ind. Leaders of informal singing in the hotel afterwards will be Richard W. Grant, State College, Pa., and Lawrence G. Nilson, Atlanta.

The biennial business meeting and election of officers is arranged for Thursday morning, Dr. Butterfield presiding. Sir Hugh Robertson of Glasgow is to give an address on The Philosophy and Practice of Adjudication, and there will be an appearance of the Augustana College Choir, conducted by Henry Veld. Eric De Lamarter will be chairman of the American Music and American Composers' Round Table.

Section meetings for Thursday afternoon are on the following subjects: Music Appreciation, Teacher Training, Festivals and Contests, Small Vocal Ensembles, Radio, with these chairmen: Sadie M. Rafferty, director of music, Evanston; Karl W. Gehrke, Oberlin College; Helen McBride, Louisville; Carol M. Pitts, head of the department of music, Central High School, Omaha, and Louis Woodson Curtis, director of music, Los Angeles.

The Biennial Dinner

The biennial dinner of the Music Supervisors National Conference is to take place in the evening, with Rudolph Ganz, president of the Chicago Musical College, as toastmaster. The committee in charge of arrangements consists of Sadie M. Rafferty, Mrs. Avis T. Schreiber, Mrs. Blanche Skeath and Mrs. Isabel Swanson.

Informal singing in the evening is to be led by Harper C. Maybee, Kalama-zoo, and Helen McBride.

On Friday morning the general session will hear an address on The Relation of the Arts to the Purposes of Democracy, by Dr. Alexander J. Stoddard, superintendent of schools, Providence; and five-minute addresses by presidents of sectional conferences. The program also provides for appearances of the Elementary School Chorus from the Chicago public schools, conducted by Mrs. Avis T. Schreiber, and the A Cappella Chorus of Central High School, Omaha, of which Carol M. Pitts is the conductor.

The luncheon meeting on Life Membership will have Frances Elliott Clark as chairman.

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ROCHESTER WILL HEAR HANSON'S MERRY MOUNT

ROCHESTER, April 5.—A performance of Dr. Howard Hanson's Merry Mount is to be given by the Metropolitan Opera in the Eastman Theatre on April 12. Artists heard in the New York production, including Lawrence Tibbett, will make up the cast.

This engagement has been arranged by the Civic Music Association, which has successfully completed its annual campaign for the support of the Rochester Philharmonic and Civic orchestras and other enterprises that it sponsors. The objective of \$70,000 to be raised by public subscription—out of the budget of \$181,000, the difference coming from other sources—was attained in ten days. A total of 6,785 persons subscribed; 1,430 more than last year. Simon Stein is president of the association, and Gertrude Vayo the secretary.

M. E. W.

STEPHEN FOSTER: IN FACTS AND FIGURES

Romance and Legend Yield to Realities in John Tasker Howard's Thoroughgoing Biography — Composer's Relations With Publishers Explored to Show His Songs Gave Him Handsome Income Over Many Years—Lacked Equipment for Chosen Career



By OSCAR THOMPSON

THERE have been romances enough about Stephen Foster. Perhaps too many, since some of these have pretended to be the truth. What has been needed and lacking has been the facts. Now, John Tasker Howard has gone a long way toward supplying them. His biography, *Stephen Foster, America's Troubador* (New York: Thomas Y. Crowell Company) ploughs the furrows of available records with exemplary thoroughness.

The author of *Our American Music* has outdone his previous volume in the collection and verification of material, with the result that he has given us what the future may well regard as a source-book—from which, no doubt, more romances will be spun. He has written not brilliantly, but ably, with facts upmost, not style.

Foster's life remains a tragedy, but more like the everyday tragedy of many another man. He had great talent but was poorly equipped for a career in music. Fortune favored him for a time and he had his day. For a number of years he earned more from his songs than he might have earned in any other vocation. Adversity beset him at the end, but he contributed, as few men have contributed, to the American heritage, and his fame endures. Posterity may envy, while it pities him.

Realities Supplant Legends

Mr. Howard's book is a book of realities. If it incorporates sundry legends, this is either to disprove them or to show their measure of validity. It controverts or puts a different light on some long-cherished stories. Foster made money. He averaged \$1,300 a year for eleven years, which was the record of a successful man in the era immediately preceding the Civil War. For the most part his publishers were generous. He continually drew on them ahead of his earnings. In reputation, he was at the top of the heap.

Neglect came only after his songs, though numerous produced, fell off in

quality and appeal. Even then he got them into print. Drink played its part, but it was by no means the whole story. He was deserted neither by his brothers nor by his wife. If Stephen was separated from Jane during his evil days in New York, it was because he could not earn a living for her and their daughter, Marion. Jane worked as a telegrapher for the Pennsylvania Railroad while he went to seed in back rooms of the Bowery.

A nation was in convulsions—the great rebellion meant life or death not only for the millions in the field but for the American union—and the fate of one musical genius was not quite what it would have been in sunnier times. Debussy, be it remembered, passed away almost unnoticed while the German Big Berthas were bombarding Paris. The Foster who fainted in his rented room and, in falling, sustained the cuts and injuries that were the immediate causes of his death two days later in the Bellevue Hospital, had already gone definitely into decline. It may be doubted whether he ever again would have written a really successful song. Fate might have been kinder if the curtain had been lowered a few years before.

As Mr. Howard reveals it, largely by means of family letters and business documents, with judicious quotations from the writings of others about Foster (when they can withstand the tests to which he submits them) Foster's story is unmistakably an American story, not merely as to names and places and all the paraphernalia of literary background, but in its human commonplaces. Thereby it reinforces the conviction that Foster's was music tangibly and characteristically American.

The man was a product of country neighborhoods and of a city life not yet Europeanized. Moreover, he was the product of the people, in an era when



music was essentially a cultural side issue and not to be confounded with the fundamental business of earning a living. Culture came hard. It was incidental and for a few. The Fosters were substantial people and not hangers-on. Stephen's early musical obsessions were a likely barrier to their kind of substantiality. It is not true that he succeeded in spite of his family. He merely succeeded without the preparation they might have given him if music in the America of those times had been the petted and perhaps spoiled child that she is today.

Mr. Howard makes it clear that the Fosters of Allegheny township and of growing Pittsburgh were not unmusical. Stephen's sister, Charlotte, fated to die as she was blossoming into a belle, gave clear indications of a family talent. But her music was an accomplishment—befitting a belle. With the family finances forever involved, the Foster boys—a whole squad of them—needed jobs, not accomplishments. Stephen's music may have been a cause of his insufficient schooling. A dreamer and a rambler, he could not stick to his studies. But

the reverses against which his once well-to-do father struggled probably would have forced him to leave school anyway. So he became a bookkeeper for his brother in Cincinnati. This apparently was not altogether a misfortune. He had the time to write songs. He had composed songs earlier, but after his Cincinnati employment we find his gifts in flower.

Mr. Howard has done yeoman service in settling many points as to the dates of the Foster songs. There are some for which the time of publication is no guide. A few late publications were of early writing. Posthumous works were mostly of the written-out period in New York. The biographer sifts patiently such evidence as he finds, until little is left, to substantiate a connection between *My Old Kentucky Home* and the Rowan Mansion, Federal Hill, which has been made a shrine by the Bluegrass state. He shows how Massa's in the Cold, Cold Ground, a song on which Foster expended much labor and care, has been coupled similarly with the Rowan place, but with even less basis for so doing. *My Old Kentucky Home* was begun as *Good Night, Poor Uncle Tom*, *Good Night*, just as "Swanee" River was a later substitute for Pedee River.

Popularity of Oh! Susanna

Today, it is worth recalling that *Oh! Susanna*, which ante-dates by several years *Old Folks at Home*, *My Old Kentucky Home* and *Massa's in the Cold, Cold Ground*, was not merely the marching song of the forty-niners and the hit of minstrel shows. It went around the world, this offshoot of America and the sooty Pittsburgh that was then in its growing pains. The Germans of the early eighties sang *Ich komm von Alabama, mit der Banjo auf dem Knie*. Bayard Taylor, writing in 1853, tells how he heard a wandering Hindu minstrel singing *Oh! Susanna* in Delhi. Henri Herz, a French concert pianist, played and published his own "brilliant" variations on

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Lily Pons, Petite Prima Donna Idol of Thousands,

By QUAINANCE EATON

WHEN we came into the room she was wearing a delectable suit of trim pajamas—jaunty brown trousers and a yellow blouse with "Lily" embroidered over the heart.

"Juste so I won't get lost," she explained with mock gravity, when we commented—almost immediately—on it.

"As if you could get lost," I remarked. "Everybody knows your face, surely."

"Ah, yes, that is rather *triste*, really, because, *vous voyez*, I cannot go for a cake of soap or a new hat, but even the clerks they will step up and say 'How do you do, Miss Pons!' It is *gentil*, but sad, too. There is no privacy!"

Which brings us to a very important point. A prima donna, especially a gracious and pretty one—is almost literally known to everybody, certainly in this country where newspapers capitalize on a public character to the fullest extent—especially if she is good to look at in addition to her sensational news value. She, also, may know many people—dozens of associates, hundreds of friends and more acquaintances.

But that may not keep her from being a lonely person, essentially. And Lily Pons thinks—at least, sometimes—that she is lonely.

Why Loneliness?

As far as her great gift for friendliness is concerned, her sprightly wit, her gay little giggle and real simplicity and charm, she need never be lonely for a minute. In passing, let it be said that she has all of those qualities that adulatory writers have attributed to her. Everything possessed by a human being who wants to be liked is hers. Why should she be lonely?

It is only her kind of life that makes her the least bit so. But let her tell us about it in her own words, in her delicious mixture of French and English, although we cannot convey the accent which is so endearing to the ears of Americans.

"Me, I have no fun. No, really. *Jamais, jamais*—nevaire do I go out. It is always *travail*, work, never having time to see theatres or the cinema or *inviter les amis chez-moi*. *Toujours*, I am caught between one opera performance and *une autre*. I must rest, *reposer*, the day before and the day after I sing, so what would you? There is always another performance the day after I rest. I am tired, so *fatiguée*. I will have the *vacances* this summer after I go to South America and until opera next season.

"*C'est terrible, vraiment*. I cannot go to big parties because the smoke hurt my throat and there is so much too much talk in crowds. *Je ne bois pas*, so no fun *comme ça*. *Tiens! j'aime mieux* the small party, six or eight, but time, always no time!"

Paying for Fame

"The well-known penalty for being a famous person," commented my companion consolingly. "But you know it's grand to come out on the stage and feel three thousand people are breathless and waiting for you every time and to hear this—" and he brought his palms together smartly and significantly.

"*Oui*, but it is so short—*ça passe*. Three years now in America I have worked so hard and I want to just—well, *vivre*, you know, *pour moi-même*."



Lucille, Paris

Lucia, the Role in Which Miss Pons Made Her American Debut—One of the Maddest of the "Mad Ladies"

A short silence. I was thinking that if those three thousand people who heard her each time had anything to say about it, she would never get her "vacances." But it is quite a life, you know. And, as Josef Hofmann once said, "If you aren't famous, you starve to death, but if you are, they work you to death."

But She Wouldn't Change Her Lot

Gracious as she was to us, she was tired. Appointments all day, every fifteen minutes, more tomorrow, broadcasting Sunday night (she shuddered and gave a little moan when we reminded her of that, for the microphone is her *bête noire*, strangely enough) off Monday to sing in Boston, then back for the benefit performance at the Metropolitan on the 14th. And she had suffered an unpleasant mishap the night before, as she explained when she turned her head suddenly and grimaced with pain.

"*C'était* that *décolleté* in *Linda*. The air is so cold on the stage, big draughts, and they all blew just down my neck last night. I have today, what you call him, *torticolis*."

But her next words made us realize that no matter how lonely she is, really or imaginedly, no matter how hard she works, no matter how many stiff necks she acquires in the line of duty, she is a prima donna and it is her life and she wouldn't change it.

Charming Metropolitan Star Admits She Misses Fun of Ordinary Living



Three Lilies, All So Different From the Lily of Today. At Five (Above) She Was a "Babee With Lots of Cheek"; at Nine (Upper Right), She Was "So Sérieuse" and at Fifteen (Right) She Began to Be the Gay, Vivacious Young Lady She Is Now. These Photographs Have Never Been Published Before in North America



"Oh, how I love *Linda*!" she exclaimed. "What a part to sing! And *l'année prochaine*, Gatti-Casazza has told me lots of *Lindas* because the public likes her, too." Then the giggle, indescribably captivating. And she looked up, her eyes twinkling.

Why Coloraturas Go Mad

"Mad," she said. "*Toujours* mad." We looked a trifle startled.

"Think of it—*Linda*, *Lucia*, *Ophélie*, and *Annina* in *Sonnambula*, she is sleepwalker, which is *fou*—in all my roles I must be mad. Not *Rosina*, to be sure, *Lakmé*, *Philine*, *Gilda*, nor *Cherubino*. But the other ladies, they are all crazy."

We shouted with laughter.

"In good American," I said, "you mean 'nuts'!"

"R-r-r-right, *nüts*." She loves American slang and showed us a moment later how it can be given a French twist.

"Would you like to see some *photographies*?" she enquired, and brought them, two quaint little *cartes de visite* of *Lily à cinq ans* and *à neuf*.

"*Regardez-moi à cinq*." And she puffed out her slender face, but didn't quite succeed in a resemblance to the plump little one you may see on this page.

"Chicquesse" and a Pun

"Me, I was a *babee* with lots of 'cheek' she laughed. "No wonder I like smart clothes so well today."

Speechless with admiration, we bowed low in congratulation. Not even every prima donna can make a pun in two languages.

"But I was a child so *sérieuse*," she continued. "Always study, always *penser* of *la musique*—it is better now, even though I work much. I am *plus jeune* now than I was at five, or nine, or even fifteen"—although signs of the vivacity of the Lily of today are noticeable in the photograph of the girl of fifteen.



"Here is another *photographie* I love," and she handed us a charming pose as *Cherubino* in *Le Nozze di Figaro*. "What a costume! *Epatant!*" She clasped her hands and rolled her expressive eyes high. "*Quelles couleurs!* Love-lee green for the coat, and some mauve and silver all up the front. Ah, *j'aimerais* to do *Cherubino* here."

"What other roles that you haven't sung here would you like to do?" I asked.

She Wants to Play Hamlet

"*Hamlet*," she responded promptly. "*Ophélie, je veux dire*. But it is so expensive to mount new, *décors* and all, and I have been told 'No *Hamlet*.' Then Daughter of the Regiment. *Je pense*, I think it would be for my voice, but maybe too lyrical, no?" appealing to my companion. He assured her it would be perfection.

"Then *Puritani*. I should love. She whistled a few bars with clear purity

(Continued on opposite page)

Says She Is Lonely, But Wouldn't Change Her Lot

It's a Hard Life, With No Privacy, But It's Her Own—So What Would You?

(Continued from opposite page)

and we complimented her upon this talent.

"I wheistle often, you know, *souvent* in rehearsal. It saves the voice. I am ver-ee proud of my wheistle."

Then she handed us another photograph, this one, Lily as herself, in a very modern bathing suit.

"Ho, à la Lakmé," remarked my companion, remembering her famous costume in that opera.

She bubbled with laughter.

"True, *on porte le tummy ouvert* in that opera," she admitted.

The Jaguar-Jitters

"Do you miss Ita?" I asked.

All of the newspapers made much of the story recently when the prima donna gave her pet to the Bronx Zoological Park. It had grown too big and formidable for comfort, they stated. But not too big nor formidable for Miss Pons. Only for her household, which developed jaguar-jitters.

"I love that Ita," she exclaimed fiercely. "Every day I go to see her."

"What—all the way to the Bronx?" gasped my companion.

"Oui, indeed. She is lonesome and not very happy and I am so sad to lose her. She hates the light and so I have had made a little *maison* inside of her cage where she can *se cacher* in the daytime."

We were fairly started on a tour of the room by this time. A picture of Jeannette MacDonald, the film star with whom Miss Pons spent some time in California brought forth "*charman-tes*," and "*ravissantes*" from our diminutive hostess.

"Une vraie amie. I see her in the cinema whenever I can."

Lily and the Lily Pons Lily

"Did you see the movie of yourself?" asked my companion. "With your lily—the Lily Pons lily."

"Non, je ne l'ai pas vu. Dommage! It was *drôle* that day, for I was with Mary Pickford, and she told me movie stars were—what you call—'camera shy' without their special make-up. She would not pose. I was daring. But it is not lily they name for me, it is *narcisse*. See, *voici* Mary Pickford."

I leaned close to examine the photograph and she looked at me curiously.

"Near-sighted," I explained.

"Oh, *myope*, so then you wear goggles," she exclaimed delightedly, pleased as a child at her command of idiom. But not more pleased than we.

No Movie Till 1935

We talked of the movies. She made many friends among the Hollywood colony, and hopes to go back.

"But I shall not make picture until 1935," she asserted. This little prima donna knows her own mind, and makes decisions very, very firmly, indeed. Not all the offers in the world could tempt her to give up some weeks of her precious vacation this year and to draw too heavily upon the store of vitality necessary for a heavy concert and opera season in order to perpetuate her pi-



Lorelle, Paris

Cherubino Wears a Costume So "Epatant" That Miss Pons Sighs Wistfully to Sing the Role Here

quant face and famous trills upon the sound screen.

PHILADELPHIA SAYS OPERATIC 'GOODBYE'

Final Metropolitan Performance Presents Favorite Singers in Aïda

PHILADELPHIA, April 5.—Sans ceremony, and without any sadness of farewell, the Metropolitan Opera Association wrote *finis* to its Philadelphia annals on March 27 at the Academy of Music when and where it discontinued, with this season's fourteenth performance, a series that ran back into the last century.

The present organization and its predecessor companies, with a continuity of existence, appeared annually in the historic Academy for approximately forty years, with the exception of about a decade, roughly 1912-22, when it transferred to the then-named Metropolitan Opera House, built by Oscar Hammerstein as the Philadelphia Opera House and acquired by the Metropolitan as part of the deal which eliminated Hammerstein from opera in this city and New York. Philadelphia has had Metropolitan Opera during the regimes of Abbey, Schoeffel and Grau, Maurice Grau, Heinrich Conried and Giulio Gatti-Casazza.

A very large audience was present at the concluding performance, and while there was no official leave-taking, there was much hope expressed that the discontinuation would prove only temporary. The terms of the Metropolitan's announcement cancelling plans for next season here, left that loophole of optimism, as anticipation of a return



In a Bathing Suit "à la Lakmé," the Prima Donna Enjoys the Beach at Beauvallon in the South of France, 1933

Our ramble about the room brought us to a delightful photograph of three smiling faces, one whose original was before us, the other two unfamiliar.

"My sisters," she said. "Cricri and Juliette. Both *plus jeune que moi*."

They bear each other resemblance, Cricri and Juliette, but not much to their darker-haired, celebrated sister.

And then we were at the door, where all good interviews have to end.



One of Miss Pons's Favorite "Photographies," Taken After a Ride in the Black Forest, During Her 1933 "Vacances"

"Are you not surprised?" she asked gaily. "You expected to find me a prima donna, all airs and frills and *la-la's*, *n'est-ce pas?* Well, you see I am just me, not at all formidable, eh?"

And truly she is not. Being "just me" means that Lily Pons, with all her *réclame*, is Lily Pons, prima donna in spite of her deprecation, but more than that, an enchanting person in her own right.

under better economic conditions was specified.

A fine production of *Aïda* rewarded the audience. Elisabeth Rethberg and Giovanni Martinelli were accorded ovations at the end for very beautiful singing. Two newcomers here in their roles were Maria Olszewska as Amneris—it was also her Philadelphia debut—and Richard Bonelli as Amonasro. Their co-operation made valid that often misused term, "all-star cast," and each received many curtain calls earlier in the opera. Tullio Serafin was at his

notable best as applauded conductor.

Mme. Rethberg was also the central figure as a moving *Madama Butterfly* in the Metropolitan's penultimate performance on March 20, in a good all-round production. Paul Althouse's return to the city in which he made his operatic beginnings, was very successful as the Pinkerton. The Sharpless of Armando Borgioli and the Suzuki of Ina Bourskaya were excellent, as was Vincenzo Bellezza's conducting, except for too much volume at a few lyric points.

W. R. MURPHY

ST. LOUIS PLAYERS TO HAVE NEW HOME

Next Year the Symphony Will Be Established in Municipal Auditorium

ST. LOUIS, April 5.—With the closing of the St. Louis Symphony season, the directorate states that next year the orchestra will give its concerts in the Music Hall of the new Municipal Auditorium, instead of in the Odeon as has been the custom. Executive offices and the library will also be established in the new building.

The pair of concerts on March 16 and 17, under the baton of Vladimir Golschmann, concluded a series in which much modern music has shared popularity with works by the old masters. Through the masterful conducting of Mr. Golschmann, this combination has resulted in programs of rare beauty.

The final program opened with Mendelssohn's *Fingal's Cave Overture*, followed by a majestic reading of the Seventh Symphony of Beethoven. The

second part contained a novelty for St. Louis, Vaughan Williams's *Fantasia on a Theme by Tallis*. In this composition Mr. Golschmann and the string players secured a delightful color and quality of tone, bringing out all the beauties of the pattern. The last number was *La Valse* by Ravel, thrillingly performed. Conductor and orchestra were given a tempestuous ovation which lasted many minutes.

A résumé of the season shows that fifty-eight concerts have been given, including the local subscription series, children's concerts, radio programs and performances on two short tours. This total is exclusive of the appearances made with the Monte Carlo Ballet Russe.

The local chapter of Mu Phi Upsilon gave a charming program on the morning of March 21 at the Artists Guild. Marian Whitehead, soprano, Mabel Henderson, contralto, Deborah Carnovsky, pianist, and Charlotte Stockton, violinist, were the performers. Edith Habig and Dorothy Dring provided the accompaniments.

SUSAN L. COST

A DREAM OF A PROBABLE MUSICAL FUTURE

Not Too Utopian to Hope for Better Use of Leisure, More Reverent Approach

Dr. Will Earhart, Director of Music in the Pittsburgh Public Schools, has made many notable contributions to **MUSICAL AMERICA**. This latest article is one which will give all thoughtful musicians great inspiration, dealing, as it does, with the possibilities for a sane and splendid musical future in this country.—Editor, **MUSICAL AMERICA**.

By Dr. WILL EARHART

EDUCATION, confronted by increased demands due to unemployment of young men and women and adults, at the same time finds its funds diminished and its activities impaired. It is deeply concerned, also, over modifications in its plans and curricula made necessary by changes even now manifest in American daily life. It is somewhat bewildered at the prospect of its pupils going forth into a world that differs strangely from the world which it has envisioned as their goal during long years past.

Music education finds itself in a more anomalous situation than education generally. Showered with compliments and high-sounding encomiums as a saving grace to the soul in the hours of leisure that are to come, it at the same time finds its hours reduced, its salaries lowered, and its ministers sometimes regretfully shown the door. Its prestige has never been so stupendous; its support, during the past decade, has never been so slight.

Is the outlook discouraging? Not, I believe, from a long-term forecast. The indubitable fact is that leisure hours will come, and that humanity will live through them. The question is how it will fill them; whether stupidly, in exciting revels, or with rewarding interests and pleasures. Had such hours come to us in 1929 I fear we would have filled them wildly. Coming to us now, out of distress, and seemingly as a punishment for our social and economic transgressions, we receive them humbly and feel a sense of responsibility for their right use.

We Must "Win" Leisure

But a change must take place in the economic world, and one must take place in our habitual ways of thinking, before that better human life, which now appears as at least a possibility, can begin to emerge. The leisure we now have, which is enforced, must be supplanted by a leisure that is won; our present attitude of mind, which fears this present leisure because it is imposed, must give way to one that is able to conceive leisure as normal and right. The latter task is not easy for a generation that has worshipped work and "getting on in the world," and has paid only lip-service to leisurely, humane, esthetic living.

But granted that we can come to embrace the notion of a cultural as contrasted with an industrial life, and granted that the New Deal or other agencies will give us some measure of opportunity to live such a life, and will present it to us as a victory and not as a defeat, a new day will dawn for music as a preferred agency for human delight and betterment. It will not and should not be the only agency. Roosevelts will still gather stamps, and Gieskings (whose work is music) will still collect butterflies. Countless crafts and countless hobbies, covering the whole range of human interests, will have

place. But since music underlies basic feeling, it has some appeal to all. It will never, therefore, lack large numbers of devotees.

A Turn at Prophecy

What kind of music, made or received by whom and under what circumstances, will the new world want? One can but conjecture and fancy; and it is possible that wishes will be father to thoughts, and that thoughts will be colored by present conditions that will not endure. Nevertheless, since there is but little of objective evidence to guide us, we may as well take a turn at prophecy.

The efforts of a decade just ended were perceptibly tinged with the idea of moving toward the "bigger and better" in music, toward "selling music to the public," toward a production of it that knew no limits of amount, or of niceties of time and place. Such a tendency, reflecting materialistic efforts borrowed from big business, threatened finally to infect state, church, and schools. Education became to a discernible degree mechanistic and promotive. That living, palpitating consciousness that is the child was lost sight of in the bundle of abilities that was to take its place in society. As Dr. Payson Smith recently said in Cleveland, education may have been dealing too much in futures. It almost forgot that the most certain way of preparing a child for any sort of life is to make him as large and noble of stature now, and from day to day, as he can be made. To shape him toward a "social world" or an "economic world" or a "changing world," as that may look from the outside, is to be guilty of an objectivism and a psychological obtuseness that have no place in an educator.

Away from the Market-place

Now music took the objective view and characteristically staged itself in large auditoriums. The aspect may have been illusive, perhaps, but it sometimes appeared as though music was not equally thoughtful as to how it was staging itself in the theatre of the child's soul. Not that we musicians were worse objectivists than other persons. Objectivism was merely less tolerable in us because, as musicians, we deal with an art that is peculiarly subjective and incorporeal.

Now in our new world there may well be relatively less of this objective life of music. It costs money to stage music elaborately, and we will be careful for years to come about spending money as freely as we did in the money-gilded decade recently past. Moreover, the large public occasion and the displaying and selling tendency are not precisely leisure-hour products. They have the manner and gait that characterize the market-place rather than the bearing of products that issue from the recesses of the cultured spirit. These latter are rarely vociferous. They do not court public support because they are self-rewarding. Where two or three are gathered together in the right name, there the blessed Presence is also; and it is sufficient.

Precisely at this point fear and panic and doubt may begin to clutch at the



Dr. Will Earhart in His Office in Pittsburgh Where He Penned the Accompanying Article on the Hopeful Outlook for Music in the Future

hearts of many worthy musicians, teachers, and persons in the music trades. After all, they will think, a living as well as a life is necessary; and can any activity come to material success unless it is vigorously advertised and publicly promoted?

Can Musicians Make a Living?

My answer to that question is "Yes." The public and business aspects of music may not be so obvious in the future as they are now, and less advertising, and less costly advertising may be needed, but I fancy that a deep and widespread demand that will slowly grow will prove quite as substantial and quite as permanent as that demand now precariously won by feverish promotive methods. Just today I saw impressive statistics that showed the increase per capita in the use of library books. It is stupendous. The leisure has forced thousands into the libraries. It has also forced thousands of youths into high schools. It has swept tens of thousands of adults more into adult education classes. These must all be provided for and they are being provided for. Leisure time occupations, carried on by persons singly or in small groups, may thus need quite as much material outfitting as public, large-group, activities. One hundred persons cultivating singing as a personal hobby, or singing folk songs or madrigals in small groups in their homes, are as remunerative to publishers as the same one hundred in a choral society. The same is true of instrumentalists, as individuals or as in orchestras. Possibly the leisure time preoccupation is even more productive, more insatiable, more enduring, than the public pursuit.

In any case, this is the sort of change in society that we may, I believe, confidently expect. The more leisure people have, the less excitingly they spend it. Flamboyant commercialized entertainment feeds on nervous systems harried by driving occupations. Abundant leisure will not wish to, and could not if it would, pass all its hours so hectically. A quieter, a deeper, a more humane society comes out of abundant lei-

sure, which forces the spirit to learn how to enjoy itself.

Opportunity of a Century

The teachers and supervisors of music in the public schools have now the opportunity of a century. Will they see it and respond wisely? I think they will. Already they are emphasizing the value of small musical ensembles, vocal and instrumental, that will carry over into cultured living in the days to come. Already they are turning from great demonstrations of technical achievement to thought of the quality of interest and feeling toward music and life that they may be able to generate in the hearts of children and youths. They need not fear obscurity for themselves or their subject if they continue even further in this same path. The only interest, the only prestige, the only support, that music has ever gained came because it set up blessed paeans in the hearts of some devotees, and led them to become apostles and crusaders in its interests. In the new day there will be more apostles who thus worship music in spirit and in truth. So, though fewer may give it lip-service, it will live in hearts and at hearthstones, and will not have to be "promoted" so vigorously as now, or have such long lists of "patrons." Then it will be a democratic art even more truly than in the past, when it appeared democratic merely because it was made gregarious.

A More Reverent Approach

And its large occasions, its brilliant presentations will not cease. The difference will be that people will come to them as to church, more quietly, to join in worship and not to stare and wonder; for there will be many more who are true artists in their small degree, even while there may be fewer who are false artists in large degree.

I should like to live in this coming world. I have seen signs of it in some countries in Europe, but modernity has shattered it there as it has here, I fear. Lacking the chances to live in it, I think I should like, next best, the task of helping to create it through right teaching of children.

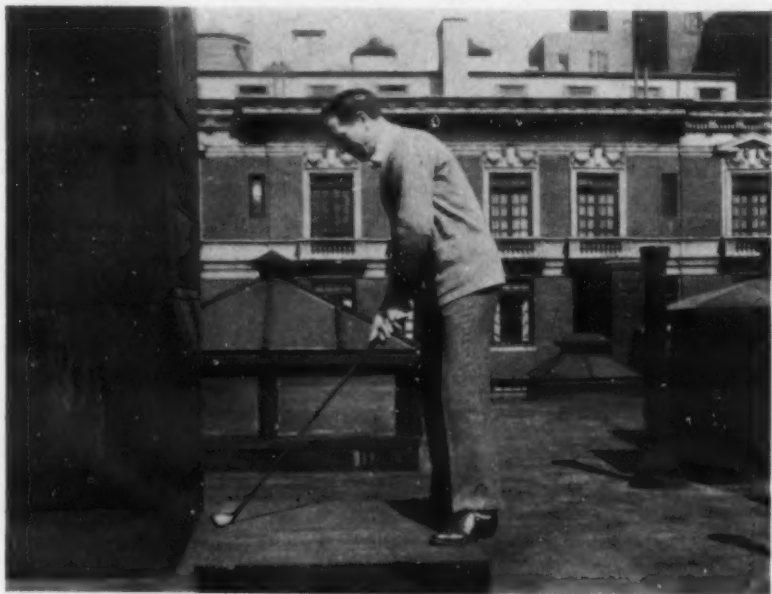
THEMES IN "AN ARTIST'S LIFE"—WITH VARIATIONS



Prize-winners of the New York Philharmonic-Symphony Children's Concerts Have a Glorious Party at "Uncle" Ernest Schelling's House and Are Photographed After an Entertainment by Wendy Marshall, the "Toy Lady," with Madeleine Marshall (Mrs. Robert A. Simon) at the Piano



Mrs. Franklin D. Roosevelt Pleads Eloquently for the Maintenance of the National Symphony at a Luncheon Inaugurating "National Symphony Week" in Washington. She Is Informing Dr. Hans Kindler, Conductor, That Washingtonians Owe Allegiance to Art and Education as Well as to Good Government



Left: The Roof of His New York Apartment Serves Edward Johnson as a Golf Course When the Metropolitan Opera Tenor Seeks Relaxation



Right: Ernest Bloch Shows His Sacred Service, Which Is to Have Its World Premiere in Carnegie Hall on April 11, to Gerald F. Warburg (Right), Who Commissioned the Work and to Whom It is Dedicated

Wide World



Left: Like Lewis Carroll's Alice, Frances Nash, Pianist, Meditates Before a Fireplace With a Companionable Cat as an Audience for her Confidences



Right: Maria Kurenko Was Reminded of Her Native Siberia (Which She Has Not Seen for Fifteen Years) When She Visited Quebec Recently to Give a Song Recital in That City

Harris and Ewing

A NEW STAR ROLE
and
ANOTHER TRIUMPH

for L I



Wide World

AS LINDA IN DONIZETTI'S "LINDA DI CHAMOUNIX"

LILY PONS

Metropolitan's Leading Coloratura Scores in Revival of "Linda di Chamounix," Famous Rôle Sung by Adelina Patti in 1890

Olin Downes in New York Times, March 2, 1934

"THE opera was no doubt added to the Metropolitan repertory as a needed vehicle for Lily Pons. . . . The enthusiastic reaction of the audience to a performance often punctuated by applause and given in a sold-out theatre was no doubt due largely to the prevailing quality of the presentation. Miss Pons sang more brilliantly, more warmly and with more technical security and éclat than the writer had heard from her this season. Furthermore she had opportunity to do acting, to display charm and coquetry and even pathos in action as in song. She was a success in this rôle from first to last. Her bravura passages were thrown off with an apparent ease that pointed the dramatic tale, for these exhibitions were made appropriate vehicles of musical expression."

New York Post

"Lily Pons sang gloriously and was the poor bewildered maiden to the life."

New York American

"Lily Pons managed the coloratura flights with her customary brilliant ease . . . making her lyrical measures into lovely examples of fluent and polished song. Mme. Pons looked bewitching in her blonde wig and romantic crinolined gowns. She received overwhelming applause and cheers, especially after her scintillating exhibition at the end of the second act."

New York Herald Tribune

"Miss Pons looked well as the heroine, and dramatically her performance was convincing. . . . volume, warmth and consistent fluency of quality, as well as in devotion to pitch and the vocal flourishes, both those inherent in the score and those added later, were dealt with ably."

New York Sun

"Miss Pons was in excellent voice and sang with brilliancy."

New York Evening Journal

"Miss Pons was a picture of girlish innocence in the first act, and acted with a fascinating worldly-wise air in the second, in which the simple peasant girl has suddenly become a sophisticate in a luxurious setting. She sang with great charm and ease the fireworks arias, and was equally successful in the more lyric episodes, achieving the ovation that is becoming a Pons habit. I never heard a performance which was punctuated by more waits due to the applause that would insist upon stopping the show. Certainly, this proved that 'Linda' is a welcome addition to the repertoire and should be kept there—as long as there is a Lily Pons to sing the title rôle."

OVERWHELMING SUCCESS ON RECENT CONCERT TOUR

Kansas City (Mo.) Times, Feb. 2, 1934

PONS A QUEEN OF SONG

"THE young French soprano has all the familiar vocal graces and a few not very familiar. Her staccati in the Mad Scene and in other songs and arias were like flashing stars, veritable dagger points of tone. Her facility in florid music was expected, but she made no effort to exhibit it. Rather was she intent upon making artistic use of her coloratura equipment. Last night she sang in tune throughout her program, and it is something of a phenomenon for a coloratura soprano to be always on pitch. Her loveliest tones are the very high ones. She ended the aria 'Una voce poco fa' from the Barber of Seville on a lambent F above high C, as clear and remote as a violin harmonic played by a master."

Courier-Journal, Louisville, Ky., Feb. 8, 1934

"One of the greatest charms of Miss Pons is the perfectly natural way in which she sings. She has a charming personality, youthful freshness, fragile beauty and a voice insistently lovely and lilting throughout its entire range to half an octave above what is known as high C. At times when singing with flute accompaniment the quality of her voice so nearly resembled the silvery tone of the flute that it required careful listening to distinguish between the two. In songs of lyric nature, her musicianship and innate artistry, and a warmth and color of tone left nothing to be desired. There is a finish and elegance about her execution in the most intricate passages that is rarely found in a coloratura voice."

Chicago Herald and Examiner, Feb. 6, 1934

LILY PONS ENTHUSIASTICALLY HAILED BY LARGE AUDIENCE

BY GLENN DILLARD GUNN

"More important, however, were the qualities of taste and feeling that distinguished Mme. Pons' song. She is a superb musician. Even the vocal pyrotechnics were executed, not primarily for technical display, but rather as problems in phrasing and melodic definition. Always she solved these problems through her feeling for balance and proportion, for contrast, for the underlying impulse of rhythm, or graceful melodic line. One listens to her as to a great violinist. For both the perfections and the limitations of her voice oblige her to treat song as a problem in abstract beauty rather than a persuasive address compounded of word and tone. Measured by these standards Mme. Pons achieved perfection as often in the course of her recital as the inevitable human frailties permitted. Serenely poised, without stress or strain, she set forth the delicate and facile intricacies of her song with a control that never wavered."

Chicago Daily Tribune, Feb. 6, 1934

PONS DISPLAYS VOICE SKILL IN CONCERT HERE

"Dainty, fragile of appearance, she is at the same time a forceful personality when it comes to singing. Her voice, a delightful one, soars through the heights, meets a top note squarely in the middle, takes rushing passages at breath-taking speed, does all the tricks of dexterity that are defined by the word, coloratura, and never fails to charm."

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In "MANON"



Wide World



In "LA TRAVIATA"

RICHARD

Leading Tenor, Metropolitan

TRIUMPHANTLY HAILED

AS DES GRIEUX IN "MANON"

"He scored anew with his fine voice, facile and engaging lyric delivery, and youthful and dashing appearance. His lovely singing of the 'Dream' brought him a resounding ovation."

—Leonard Liebbling, New York American, Apr. 1, 1934

"Before the curtains had closed for the last time the young tenor had appeared before them thirty-seven times to receive well deserved applause. The 'Dream' was sung with remarkable excellence; a fluent quality and velvet texture, tenderness and eloquence, and the subsequent applause stopped the show."

—Francis D. Perkins, New York Herald Tribune, Feb. 26.

"Crooks won the immediate favor of one of the largest audiences of the season. His voice proved itself capable of uttering Massenet's music with feeling as well as with musical beauty. Crooks treated all his recitative well and made the lines of the spoken dialogue intelligible. It was a delight to see a young Chevalier and to hear his music sung, with a fresh, unworn voice."

—W. J. Henderson, New York Sun, Feb. 27.

AS ALFREDO IN "LA TRAVIATA"

"Crooks' singing was characterized by musicianship and fluent, well-schooled production of a warm, smooth and pleasing quality of tone, able to project the emotional color of the music. The tenor gave an unusually appealing and artistic vocal performance. His stature and appearance were also marked assets in his operatic effectiveness."

—Francis D. Perkins, New York Herald Tribune, Feb. 13, 1934

"There was a most cordial reception for Crooks. As Alfredo he made a striking figure, besides singing with full and mellow tone."

—Pitts Sanborn, New York World-Telegram, Feb. 13, 1934

"He maintained a lovely vocal line both in delicate sentiment and impassioned climax. His voice has flexibility and power. Crooks is to be commended for an unusually intelligent and appealing presentation of operatic song. A tremendous wave of enthusiasm went out to the American tenor from the large audience."

—New York American, Feb. 13, 1934

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Steinway Piano

D CROOKS

Metropolitan Opera Association

LED IN FAMOUS RÔLES

AS CARLO IN "LINDA DI CHAMOUNIX"

"He sang with a sweetness of tone, a grace and flexibility of style, which aroused immense enthusiasm. The audience gave the singer a warm and tumultuous reception. He gave distinction to Donizetti's song."

—Olin Downes, New York Times, Mar. 2, 1934

"Richard Crooks did some glowing vocalism in exactly the style and spirit required by the music. His tones had typical 'Italian' quality, and sustained power in the high register. He was royally fêted by the listeners."

—Leonard Liebling, New York American, Mar. 2, 1934

"Richard Crooks was the bright particular star and fully deserved all the tremendous applause he received after each of his solos. His voice seems to grow and mellow with each succeeding performance and his control of his lovely mezzo tones was superb, while he was light and graceful as the lover Charles."

—Charles Pike Sawyer, New York Evening Post, Mar. 2, 1934

AS FAUST IN "FAUST"

"His Faust disclosed some of the best singing as yet heard from him on this stage. He had his fine voice under admirable control, and in his 'Salut demeure', for instance, he gave a display of vocal finish."

—New York Sun, Mar. 5, 1934

"A newcomer to the cast was Richard Crooks, and he was applauded for many minutes with great enthusiasm. Crooks made a decided personal success as Faust, and the audience let him know it in no uncertain manner."

—Charles Pike Sawyer, New York Evening Post, Mar. 5, 1934

"Richard Crooks, singing for the first time in 'Faust', was warmly greeted by a large audience."

—New York Times, Mar. 4, 1934

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In "LINDA DI CHAMOUNIX"

Wide World



In "FAUST"

Wide World



Will We Produce a Second Rhythmic "Ars Nova?"

Basic Factor of Music Traced from Vitality to Inertia and Back Again

By ROY HARRIS

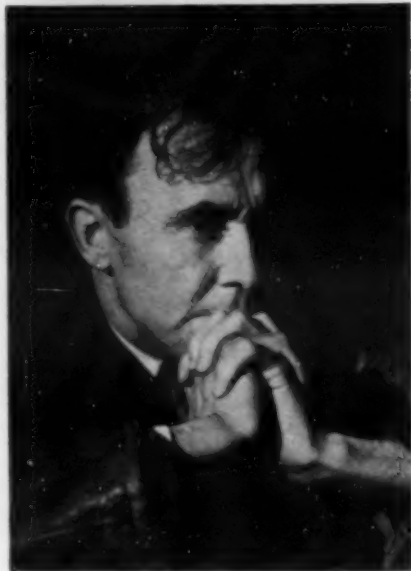
ONE of the boys of Tin Pan Alley in a rare moment of inspiration was heard remarking, "We have to go contrapuntal. Our stuff is not going over." Certainly a new period of contrapuntal writing seems to be looming on the horizon, due in part to the thick coating of harmonic color which the nineteenth century prescribed and, more basically, to the growing interest in the craftsmanship of the art. As musicians become more interested in their materials than in their subjective feelings, they naturally develop a craftsman's desire that each voice should follow an interesting melodic contour as it moves from point to point as part of a co-ordinated whole. This leads to a genuine concern about the properties and the traditional resources of melody *per se*. The properties of all melody come under two general heads—pitch and rhythm. We need not be concerned with the notation of pitch. It has not altered substantially for centuries and probably will not do so until we accept new scales and new instruments to sound them. But the notation of rhythm is quite another matter.

And now it becomes necessary to establish a clear understanding of the difference between *rhythm* and *meter*. Rhythm is the ebb and flow, the primary and secondary stresses, the breathing points, all that constitutes the continuity in time of a musical idea; while meter is a common numerical denominator, a mechanical device which measures rhythm off into convenient compartments. Meter bears much the same relation to rhythm as hours, days, weeks and months bear to the continuity of time. Meter is an arbitrary division of rhythm to facilitate its use. Rhythm is not arbitrary. It comes from the inner recesses of our subconscious. It exists in everybody whether they are aware of it or not. It regulates our movements, our speech, our breathing, our heart beats. Consequently, the rhythms of our music are fundamentally atavistic, i. e., they are generated from generations of race experience; but these fundamental rhythmic impulses are subject, even as we are, to the influences of our environment. They tend to reflect the tempo of our work-a-day world. It is logical to assume that there would be no need of meter without an existing rhythm any more than we would need a calendar unless time existed. And such is actually the case. Rhythms have always preceded the metric systems which were evolved to record them.

Freedom in the Gregorian Chant

Beginning with Gregorian Chant, we find great rhythmic freedom. We are not certain whether it was mensural and, if it was, how the meter was indicated. As it stands now the Solesmes School holds that Gregorian chant was non-mensural, but this view is bitterly assailed by many. To illustrate the beauty and sinuous plasticity of this melodic period I give herewith a modern notation of a Gregorian melody (Example I).

This Alleluia was sung by the monks of Solesmes for a Victor recording, and it very clearly shows that, although the



Roy Harris, American Composer, Who Traces the Development of Rhythmic System and Brings Us from the Gregorian Chant to Today's Radicalism

Solesmes school has been criticized for standing on a non-mensural platform, such is not actually their practice in the living song. And such was probably not the practice of the monks who passed on Gregorian melody from generation to generation. "To sing rhythmically means to measure out the fixed

Example I

(♩ = 160 m. m.)



An Alleluia, as Sung by the Monks of Solesmes for a Victor Recording

durations to long and short notes." (Hucbald, ninth century).

At any rate, from secondary sources supplied by medieval scholars (Ludwig, Beck, Aubry, Coussemaker, Woodbridge, Stainer, Besseler, Wolf, Bedier) we can gather that there was a great preoccupation with the metric notation of rhythm. Rhythmic modes were finally developed into a system which made it possible to standardize the time duration of a given note. This system, known as the Franconian system, at first provided for the notation of only tertiary meters and consequently had to give way to a new system constituting the main feature of the fourteenth century *Ars Nova* in France (Example II).

An Important Step

In this new metric system (attributed to Philippe de Vitry) a very important step was taken towards the growth of Occidental music as a separate and self-sufficient art. It was developed to accommodate the rhythms of music while the system before it was based on poetic meters. It was much more explicit and because of its practical clarity encouraged ensemble.

Example III, a and b, illustrates (in modern notation) rhythms of *Ars Antiqua*.

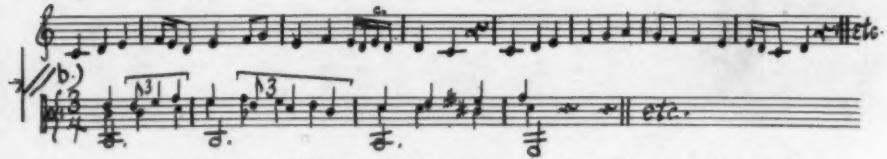
Example IV, a and b, illustrates (in

modern notation) rhythms of *Ars Nova*.

Example IVa (Philippe de Vitry) illustrates both *perfect* and *imperfect* time and also gives the use of the *triplet-within-a-unit* characteristic which is so prominent in both the secular and the ecclesiastical music of that period.

Example III

a.)



a.—Song of Gautier d'Epinal (Twelfth Century), Transcribed by Jean Beck
b.—Adam de la Halle (Thirteenth Century), Transcribed by Aubry

Machaut was one of the first great practical exponents of French *Ars Nova*. The excerpt of Machaut (IVb) is one of the early evidences of the characteristic triplet flattened out into syncopation.

Example IV

a) Imperfect Time, Minor Prolation.

Perfect Time, Minor Prolation.



a.—Philippe de Vitry (Fourteenth Century), Transcribed by Besseler
b.—Machaut (Fourteenth Century), Transcribed by Ludwig

Compare IVa, second measure, with IVb, second measure.

In spite of the practice in modern editions of transcribing fourteenth to

found in the Largo of Beethoven's Third Piano Concerto written in 3/8 meter. It harbors swarms of sixty-fourth notes and even one-hundred-and-twenty-eighth notes. But the *Ars Nova* principle has been a good patrolman for the Occident. On it we have developed a great tradition of complex ensembles. It has been a useful tool

of our organizing genius.

It is interesting to note how ironically the law of compensation has operated in the realm of Occidental music. We simplified our rhythms and tonalities and were obliged to resort to orchestral

and harmonic complexities to retain interest in our music.

Vital Rhythm Discouraged

We have come to the limit of those resources and are consequently forced to re-examine and re-evaluate our materials. We find that whereas the original duple-triple metric system was developed from usage to accommodate rhythmic impulses, we have been reversing the process and insisting that all rhythmic impulses be trimmed to fit the metric scheme on which ensemble rests so securely. Result: discouragement to vital rhythm. A few mild rhythms may have surreptitiously passed the censor by means of misplaced stresses reaching over the bar line (as in the case of Brahms) but on the whole the metric system has crystallized the life out of Occidental rhythm.

With the courage to reevaluate, in our own terms, the musical gods of our immediate past, comes the courage to recognize and encourage the asymmetrical rhythms which are still reborn in children and govern their dancing, skipping, hopping youth and which still obtain in our more agitated speech and action.

The desire to keep alive these more natural rhythms brings forth experiments to fit them into our present scheme of notation. Such an experiment was very successful in Example Va. What would be a more explicit notation of the musical idea is seen in Example Vb.

Of course, if the work had been thus notated to signify the main idea rather than the ostinato beneath it, Broadway might never have broadcast it to the world; but on the other hand it might have stimulated a more imaginative interpretation from the dance and thus had a more far-reaching influence.

Stravinsky in his *Sacre du Printemps* and *Les Noces* follows such a procedure (Continued on page 45)

Rhythmic System of "Ars Nova"



DEAR MUSICAL AMERICA:

I wonder what Lawrence Gilman meant when, in his controversial correspondence with Douglas Moore, composer and member of the music department at Columbia University, he defended the New York Philharmonic-Symphony's record of performances of compositions by American composers?

There's not a man alive who does not know that New York's great orchestra has been singularly, and consistently, remiss in performing native works. Its principal conductor plays practically none. He is said not to wish to look at our scores, not to be particularly interested. Well, if that is the case, there's not much to be done about it.

Bruno Walter has done better, but he, too, has not performed many American works—two during the present season, the Symphony by Randall Thompson and David Stanley Smith's 1929: A Satire. One of the conductors of the orchestra, Hans Lange, an earnest musician, but surely not a conductor of outstanding quality, has lent a hand. But let no one be deceived. The new American works sponsored by Mr. Lange do not get the attention that they would if performed by Toscanini or Walter. Not that they are not well rehearsed. But the public instinctively rates them, rightly or wrongly, as of lesser value, because they are introduced by the sub-conductor, instead of by one of the principals. The press, too, pays them less regard, for often the concerts led by the sub-conductors are reviewed not by the chief critics but by their assistants. And the latter never say much; they don't dare to, for some of them don't know too much.

Mr. Gilman made the statement in his Sunday article in the *New York Herald Tribune* for Feb. 18 (and repeated it on March 11) that the New York Philharmonic-Symphony had played six American works in the last eighteen weeks, and then went on to say that that amounted to "one work every three weeks." Now this is, indeed, a misleading bit of statistical comment. What he cited is true, six works (actually seven, counting Ernest Bloch's Winter-Spring) had been given in the period named; Randall Thompson's and David Stanley Smith's; Chadwick's Noel from his Symphonic Sketches; DeLamar's Overture to The Betrothal; Walter Piston's Suite for Orchestra and Robert L. Sanders's Barn Dance.

But this record requires the additional information that one could take other periods in other seasons during which not even six were played. That of these

six not even ONE was played by Toscanini, two by Walter, the others by Lange.

Either the American composer is entitled to the best possible presentation or none at all. If his music is not good enough to warrant Mr. Toscanini's studying it and performing it, better reject it entirely and leave it to the gifted, sympathetic and fair-minded conductors of virtually every other symphony orchestra in the country to perform it. To them a "first time" of a new work, (yes, even one by one of our own composers), means something. Let New York's Philharmonic trail along after the rest of the country has had all the premieres for a while. Does it not give every indication of wanting to?

Toscanini's record of American works is truly a slender one. In his nine years here, he has done four works, Ernest Schelling's Impressions of an Artist's Life, two sketches by Abram Chasins, Howard Hanson's Romantic Symphony and Bernard Wagenaar's Second Symphony, three native-born Americans, one naturalized American.

Even Mr. Gilman, who is sympathetic to the Philharmonic and its illustrious conductor, will not contend that that is something of which anyone, chauvinist or not, can be proud.

I am afraid that in his desire to defend the honor of the Philharmonic, he offered some statistics which, to the uninitiated, set forth the facts in a light that was far more dazzling than it was revealing. Only because in my admiration for Mr. Gilman as a writer on music I am second to no one, do I take the matter up here.

My compliments to Pasquale Amato, who has been selected as artistic director of the popular opera at the New York Hippodrome. I have for a long while wondered why he was not at the head of it last summer, when he appeared there in several of his celebrated roles and won golden opinions as an artist.

The future of popular opera in Gotham seems to be in safe hands now. Mr. Amato is, first of all, a great artist, and, what is more, a fine man, a man beloved by all who know him, personally, as well as artistically. In writing to you about popular opera last time, I said that the man to head a popular operatic organization should be an American. I want to qualify that now. For, although Mr. Amato is an Italian, he has been identified with this country for so many years, first as leading baritone of the Metropolitan, where he was one of its brightest stars with Caruso and Farrar, and after the war as a teacher. He has so many friends in this country, knows our ways and admires them and feels so thoroughly at home here, that I am inclined to think that if a man can have a second home, America is his.

All good luck to him in his direction of the Hippodrome opera. Everyone interested in this most important phase of opera in America will wish him well. And I am sure that American artists who can sing will get hearings there on their merits, without singing gratis or paying to sing; that they will be paid for their services. If this does not prove to be the case, there'll be no more surprised person in this, or any other part of the world, than my humble self.

I wonder if a certain gentleman, long associated with opera, first as an orchestra violinist, then as a prima donna's husband, then as a personal representative and, finally, as an impresario, realizes how much he annoyed

all who sat near him at Tito Schipa's recent recital at the Town Hall? There wasn't a song or an aria, during which the musical personage referred to did not converse with either of the two ladies who attended the concert with him. They tried to restrain him, but in vain. There were several loud "shushes" from those in the row in front, but they did not penetrate. The person was finally given up as a hopeless case by those around him. I guess he doesn't know what concert manners are. That's what comes from spending one's life in opera houses! Oh, yeah?

That certainly was a clever speech that Walter Damrosch made on the evening of March 23 at the Metropolitan Opera in behalf of the fund to finance next year's season. He spoke of the old days, when his father conducted there, when he, as a young man, led his first operatic performance in the then new house. He paid eloquent tribute to several persons, none more glowing than to Mr. Gatti-Casazza. Of him he said that he knew of few who, like Gatti, "can be silent in three languages!"

Can it be true that we make the same sort of mistakes about things musical in Europe that they do about similar happenings here? It was interesting to read in a prominent German periodical that York Oratorio Society "founded sixty years ago by Walter Damrosch" was to celebrate its anniversary.

Now, it's all very well to speak of Walter as our "veteran" conductor, as is frequently done, but as a matter of fact, in 1873, when the New York Oratorio Society was founded by his father, Dr. Leopold Damrosch, Walter was only eleven years old!

I see that *Variety*, the weekly theatrical newspaper which is the Bible of the profession, has come out on a subject that I have wanted to touch on for some time, namely, the matter of invited audiences for the big broadcasts which are given in the great studios of the National Broadcasting Company in Radio City.

Variety believes that it is a harmful thing. So do I. I am not convinced that the thousands who go each week to see and hear a big commercial hour broadcast are all persons who would not be purchasers of entertainment, if they were unable to get it gratis. Some contend that the audiences at these broadcasts are composed of friends of the commercial company whose product is being broadcast, or of the advertising agency which handles the hour, or of some member of the NBC staff, etc. But even so, I feel that several thousand persons at a broadcast of a big theatrical star, or an opera prima donna, or great instrumentalist, or let us say a fine orchestral concert broadcast, such as the Cadillac concerts on Sundays in recent months, may have the desire for that kind of entertainment satisfied by attending this free performance, and not spend their money when these artists are giving their regular public performances.

Everyone was up in arms a few years ago about the broadcasting of famous artists hurting their personal appearances. Some famous ones refused to broadcast. There was some truth in the contention. Well, if that is so, how much more injurious is it for the artist to appear before 1800 persons, who have secured gratis entry to the broadcast performance! There the person sees and hears, whereas, sitting at his radio

With Pen and Pencil



—by Beatrice Tobias

John McCormack Has Gone A-Voyaging, on a Trip to South Africa for His First Tour of That Continent. The Tenor Broadcast up to Almost the Last Minute before His Departure

receiver, he only hears. Is he likely to pay for that artist's concert a month later in Carnegie Hall when he has heard him for nothing in the broadcasting studio? Some will, of course, those who can not get enough of their favorite artists. But their number is few. The many will have had their fill.

Something will have to be done about it, I fear, if the concert business is not to suffer.

An amusing *bon mot* of the Princess Pauline Metternich was repeated to me the other day. It is to be remembered that this doughty person was Wagner's champion in Paris. She it was that induced Napoleon III to command a performance of Tannhäuser at the Paris Opéra and when the Jockey Club cabal hissed, she broke her fan applauding.

The *mot* was in reply to a friend who, having heard Aida, told La Metternich that Verdi was beginning to write à la Wagner. "Ach, so?" said Pauline. "Well, I always said that sooner or later Verdi would mix sauerkraut with his spaghetti!"

Another debt which music owes the Princess is Smetana's *The Bartered Bride*, which she rescued from obscurity and caused to be given in Vienna twenty-six years after its original hearing in Prague.

There were few personalities of the last century as interesting as this ugly little woman and some day a biographer will do her justice. Her autobiography, published just after her death in 1922, was so obviously "edited" that it was completely without significance.

Someone once spoke to Rossini about a monument to be erected to him. Rossini, not then very rich, asked how much it was going to cost. When told 20,000 francs, he replied: "Give me half that sum and I'll stand on the pedestal myself!"

What an eye for business! exclaims your

Mephisto

CASELLA'S DONNA SERPENTE HEARD IN GERMANY

Mannheim Gives First German Performance of Opera Under Title of Frau Schlange Before Capacity House, Which Receives the Work With Cordiality—Production Is Lavish—Many Personages Attend

By GERALDINE DE COURCY

MANNHEIM, March 25. — On March 5, twenty-four hours after Darmstadt had put its veto upon G. Francesco Malipiero's opera, *La Favola del Figlio Cambiato* (The Legend of the Changeling Son) the National Theatre in Mannheim braved the sound of public scorn by presenting the first performance in Germany of another contemporary Italian work, Alfredo Casella's *La Donna Serpente* (The Serpent Woman), or *Frau Schlange* as it is called in the German version.

The classical traditions of the Mannheim stage might have raised some doubt as to the expediency of this undertaking when "les jeunes guerriers du drapier atonal" are all branded with the bar sinister. But no dissenting voice was raised during the performance, nor has anything occurred since to indicate that the ethics or the esthetics of the opera were considered mischievous to musical morals.

Orchestral Works Familiar

As far as the rank and file of the musical public goes, Casella scored materially over his compatriot, Malipiero, because in the first place he is looked upon as the "leading master of the Fascists" and the most nationally-minded of contemporary Italian composers. Furthermore his works have figured very frequently on orchestra programs during the past season. Erich Kleiber's name and prestige have done more than a little to popularize him with the intelligentsia, and the radio has done the rest. The people are therefore more familiar with his name and idiom and have begun to accept him as a German classic.

The critics, particularly the Berlin contingent, were extremely gracious to the composer, although it was plain to see that the majority of them consider Malipiero the finer craftsman and the more individual mind as regards those incommunicable qualities that define originality and real genius. German critical opinion seems to feel very definitely that Malipiero approximates more nearly the ultimate expression of contemporary thought in musical composition for the stage.

Beauty of Lyrical Passages

The work was reviewed in *MUSICAL AMERICA* on the occasion of its Italian premiere so that further analytical comment is superfluous at this time. It may be interesting to note, however, that in the eyes of the German reviewers the opera's salient points are the satisfying beauty of the lyrical passages for the voice, the masterly choral writing, the perfection with which Casella has caught the genuine Rossini "allegro style" in the buffo scenes, and the brilliant orchestral writing in the *Sinfonia* between the *Vorspiel* and the First Act.

Mannheim as usual had lavished an infinity of conscientious work on the production; and the singers, stage director and designer all shared in the universal praise. The orchestra of this theatre is an excellent one, and has now had the good fortune to fall into the



Tillman-Matter, Mannheim. Courtesy National Theatre



Two Glimpses of Scenes in Alfredo Casella's Opera, *La Donna Serpente*, as Given at the National Theatre in Mannheim for the First Time in Germany

personalities were in attendance, including foreign journalists, members of the Italian Diplomatic Corps and the usual quota of officialdom. Casella was not present owing to important engagements in Trieste.

The Third Bruckner Festival under the auspices of the International Bruckner Society will be held here from April 28 to 30. Among the works to be performed are the Seventh and

Eighth symphonies, the Mass in F Minor, the Overture in G Minor and the String Quintet in F. The orchestra of the National Theatre under Philip Wuest and Ernst Cremer, soloists from the ensemble of the Opera, the Kergl Quartet of Mannheim and leading choral organizations of Mannheim and Ludwigshafen will participate. Dr. Siegmund von Hausegger of Munich will conduct the principal concert.

Many German Orchestras In Difficulties

BERLIN, April 1. — Like the New York Philharmonic-Symphony, the European orchestras are also feeling the financial pricks of the crisis. Though the situation has been menacing for a number of the German orchestras, they have all managed to pull through somehow and keep their heads above water.

The latest one to experience serious difficulties is the Dresden Philharmonic which has now been obliged to appeal to the Reichsmusikkammer for financial assistance. This famous old orchestra

has always managed to be self-supporting through its contracts with the Sax-on Radio Station and the Casino administration in Bad Pyrmont, where it had charge of the Casino concerts during the summer season. According to the new regulations of the Reichsmusikkammer each locality must now provide its own orchestra as one means of reducing unemployment among professional musicians. This ruling automatically cancels the Pyrmont contract and leaves the Dresden orchestra without a permanent prop.

It will be a great loss to Dresden if this organization cannot be maintained in its present form, because the orchestra of the Opera House is not in a position to handle the ordinary concert work, and Dresden would thus be obliged to rely entirely on outside organizations, which would also seem to defeat the good intentions of the Reichsmusikkammer. The present conductor is Werner Ladwig, formerly conductor at the Civic Opera in Berlin.

The Munich Philharmonic is fortunately on a much firmer footing and has just been able to celebrate its fortieth anniversary with an elaborate festival week in which its regular conductor, Siegmund von Hausegger, shared honors with Peter Raabe and Georg Schneevoigt. Among the works presented were Max Reger's *Gesang der Verklarten* (Pile's orchestration), Haydn's *The Creation* and three Finnish compositions,—Selim Palmgren's piano concerto *Der Fluss*, Toivo Kuula's *Orjam Poike*, and Uuno Klami's *Karelische Rhapsodie*. G. DE C.

MALIPIERO'S NEW OPERA BANNED IN DARMSTADT

"Atonality" and "Pernicious Style" Are Reasons—Action by Hessian Ministry May Embarrass Higher-Ups

BERLIN, March 24.—The day after the successful performance on March 5 in Darmstadt of Malipiero's new opera, *Die Fabel vom Vertauschten Sohne* (The Legend of the Changeling Son), further performances of the work were prohibited by the local authorities as a result of its almost unanimous rejection by the Darmstadt critics and the officials of the Hessian Ministry of Fine Arts. The reasons given were the "atonality of the music and the pernicious style of the work," which bring it under the Nazi cultural ban.

In reporting the action, the Berlin papers, whose critics were equally unanimous in their praise at the time of the Brunswick premiere, confined themselves to the wry comment that the

opera nevertheless enjoys the favor of one of the most influential members of the Reichstheaterkammer in the person of Oskar Walleck, intendant of the Brunswick Opera, and also seemed to give unalloyed pleasure to the public both in Brunswick and Darmstadt.

On the heels of this proscription by the Hessian authorities, the Ministry for Propaganda and Public Enlightenment in Berlin issued a general order instructing all theatrical officials throughout the country to communicate with this Ministry before banning a theatrical performance or musical work, inasmuch as such action was frequently at variance with the policy and opinions of the Ministry. This action by retrograde and officious petty officials against one of Italy's most distinguished composers undoubtedly placed the Ministry in an extremely embarrassing position. G. DE C.



AS VASCO DA GAMA IN L'AFRICANA



AS ENZO IN LA GIOCONDA

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"America Is Musically Best," Says Yehudi Menuhin

Youthful Violinist, in His Very First Article, Tells His Ideas on the "America vs. Europe" Situation — Finds Audiences and Performers Here Equal, if Not Superior to Those Overseas—Says "Soul's Own Atmosphere" Is All That Counts for Musician

This, the first article written by Yehudi Menuhin, appeared last month in the Washington *Sunday Star*, of which Alice Eversman is music critic. It was written when Menuhin appeared this season in his first solo performance with the Philadelphia Orchestra, when the entire program was devoted to his playing of three concertos, the Bach in E, the Lalo Symphonie Espagnole and the Beethoven. It is republished here with the *Star's* and Miss Eversman's permission.—Editor, MUSICAL AMERICA.

By YEHUDI MENUHIN

YOU ask me to tell you something which will be of value and of help to others who are striving to become good musicians. Now, if you will permit me, I shall commence my remarks about "that very long way we Americans still must go through," and perhaps thus contribute some serious thoughts which may actually help on musical life in America through the powerful printed word.

My remarks and thoughts are not theories, but observations, real experiences and honest conclusions.

I am always up in arms against that American inferiority complex, that self-effacement, self-betittlement that we Americans manifest almost to a pathological point whenever we speak of European versus American! I am talking of music appreciation and musical art as they are today and for the last ten or twelve years, since I heard the first strains of music in my life.

Fine, Intelligent American Audiences

City versus city, country versus country, please let us dismiss the myth that Europe today has more or better music than we in America. The difference, if any there is, lies in the fact that we Americans are an innocent, anxious to learn, traveling, searching and studying, youthful, pioneer people; the Europeans of today, on the other hand, live on past glory. Let me hasten to be just and fair lest I run away with my feelings. There is that serious, intellectual, intelligent, lovely musical public of Amsterdam, Leipzig, Liège, Paris, London, Milano. They are delightful listeners and appreciators of good music. They are human, grateful and responsive. They have a deep seated need for culture—music. But how about our own Philadelphia, New York, Boston, Cincinnati, Washington, New Orleans, Minneapolis, San Francisco, with their lovely, ideal, fine, intelligent audiences? Our colleges and smaller town music concerts series are as well attended, enjoyed, applauded and appreciated as anywhere on earth. They have as much of an esthetical and spiritual need for feeding their souls as any of the corresponding cities in Europe.

"Best Concerts" Anywhere

When it comes to performers of music, musicians, the American musician of today gives to Europe at least as much as Europe offers him, or his country. By Americans, I of course mean all the native as well as the naturalized citizens of the United States of America.

All that talk about "atmosphere of European culture and art" in so far as they directly influence the human mind, heart and soul, again allow me to remove the beam between the eyes. This time I shall be personal. The best concerts I attended in my life were in America, even though quantitatively I

nounce in return ten corresponding performances of a similar nature in any of the capitals of Europe. I am, of course, talking of America and Europe of today. I am not a historian, and I am not brushing up or tickling old glories.

To be a little more personal: My fundamental elementary studies in



Yehudi Menuhin Talks Over With Arturo Toscanini Some Details of a Bach Score

have attended more concerts in Europe because we lived there most of the time since 1927. Orchestral, operatic and recital performances, give me one Toscanini orchestral concert in New York, one New York Metropolitan Opera performance, one average Carnegie Hall week of recitals, and I will gladly re-

music I had in San Francisco, with an American teacher (Louis Persinger). While San Francisco is a city with a soul and heart, and always aspires to grow culturally as it aspires to improve the material lot of its citizens, it is nevertheless far from being one of the biggest cities of America.

Musicales in White House Bring Appearances of Noted Performers

President and Mrs. Roosevelt Show Keen Interest in Functions—Henry Junge Again Appointed to Take Charge of Details

WASHINGTON, April 5.—Musicales in the White House for the season of 1933-34 were distinguished by the interest shown by President and Mrs. Franklin D. Roosevelt, and by the participation of noted artists. Mrs. Roosevelt appointed Henry Junge, of Steinway & Sons, New York, to take charge of details in connection with these functions, a post he has filled for more than twenty years through the various administrations since the incumbency of the late William Howard Taft.

The series, which began on Nov. 16, ended on Feb. 12. Artists heard at the opening musicale were the members of the Morgan Trio: Virginia, Frances and Marguerite Morgan, harpist, violinist and pianist respectively.

December programs brought appearances of Frieda Hempel, soprano, Dr. Josef Hofmann, pianist, and Frank Bibb, accompanist, on the fourteenth; and of the Aguilar Lute Quartet with Mayris Chaney and Edward Fox, dancers, on the twenty-seventh.

Six musicales were given in January. Frances Nash, pianist, and Mme. Claire Alcee, soprano, with Walter Golde at the piano, were heard on the second of the month. On the ninth, the artists were Ellen Ballon, pianist, and John Goss and his London Singers. Jascha Heifetz, violinist, gave the entire program on the eleventh, owing to the illness of Mme. Guiomar Novaes, pianist. He was accompanied by Arpad Sandor. Jessica Lee, diseuse, and Ruggiero Ricci, violinist, were the performers on the sixteenth, with Mrs. Ruth W. Terry and Ralph Angell at the piano. On the twentieth, those appearing were Ray Lev, pianist; Princess Atalie Cherokee, soprano, and Chief Yowlache of the Yakima Tribe, bass. Mrs. E. H. Pendleton accompanied. The final program of the month was given on the twenty-fifth by Rose Bampton, contralto of the Metropolitan Opera, with Wilfred Pelletier accompanying, and Guy Maier and Lee Pattison, duo-pianists.

Albert Spalding, violinist, and John Charles Thomas, baritone, were the first artists heard in February, on the sixth, André Benoist and Carroll Hollister being at the piano. On the twelfth, the artists were Irene Singer, soprano; Jennie Robidor, pianist, and the Curtis String Quartet, Dr. Louis Bailly, director.

My advanced studies I had in Europe, but I did not go to Europe in order to be in Europe. My parents searched for certain individuals who happened to be living at that time in Europe. My parents would have taken me to Mars if the man I needed at that time would have happened to live on Mars. We went to Paris in 1927 because my dear, noble, refined and most sincere friend, Georges Enesco, happened to have been in Paris then. When he went back to his native little Sinaia, Rumania, we went to live near him then. We went to Gypsy Rumania to study Bach, Beethoven, Mozart and Brahms. Later on Enesco recommended that I go for several years to make a contact with the German school of music. Adolf Busch, the best exponent of the German school, happened then to live in quaint, little, old, clean, but dull Basel, Switzerland, and there we lived two years.

Soul's Atmosphere Alone Counts

I owe my greatest debt of gratitude to the great man and great musician, Georges Enesco, who inspired me with his serious, unqualified philosophic and artistic attitude to pure art. Were he living in my own San Francisco, I would have never cared to see our home moved about the world, wandering about from city to city, from country to country, in search of the musician who could help me with his advice and criticism. Now again I spend several months each spring and summer with my teacher and friend, Georges Enesco, playing chamber music and playing for him various old and new music that I have not as yet had a chance to learn and assimilate. It is not the European atmosphere, but the personal Enesco atmosphere that helps me and always inspires me. The Baedeker is one thing for travel, sightseeing, but quite another thing when your soul craves for spiritual and artistic inner development. There the individual alone as well as the contact with other individuals that count. The atmosphere of your own soul, your own home, your own life's philosophy, outlook and ideals, only count. And as far as the outside atmosphere counts in our youthful, healthy, socially minded, peaceful country, with a people that is anxious to learn, to improve the general material and spiritual life of everybody; in our country where there still is to be found a spirit of pioneering, we have a healthier atmosphere to develop our art, if we have the talent.

Lotte Lehmann Sails for Europe

Lotte Lehmann, soprano of the Metropolitan Opera, sailed on the Berengaria on March 22 to fulfill engagements in Europe. These are to include appearances under the direction of Bruno Walter at the Opera in Vienna, where Tatiana in Tchaikovsky's *Eugen Onegin* will be a new role for her. In the latter part of April Mme. Lehmann will go to London for operatic appearances at Covent Garden. In the summer she will be heard at the Salzburg Festival in opera and as soloist with the Vienna Philharmonic under the baton of Arturo Toscanini.

Arpad Sandor Marries Lisl Blech

BUDAPEST, April 1.—The marriage of Arpad Sandor, accompanist of Jascha Heifetz, to Lisl Blech, daughter of Leo Blech, took place here on March 19. Mr. and Mrs. Sandor are now on tour with the violinist.

*PIANIST-
CONDUCTOR*



Albert Petersen

SYLVAN LEVIN

DIRECTOR of Philadelphia Orchestra Chorus
ASSOCIATE of Leopold Stokowski in Radio Broadcasts
MEMBER of Faculty of Curtis Institute of Music
CONDUCTOR of York (Pa.) Symphony Orchestra

MUSIC CANNOT LIVE BY PROPAGANDA ALONE

Fault Is in Music Itself, If the Public, Final Arbiter, Dislikes Modern Works

Marshall Kernochan, who will be remembered by MUSICAL AMERICA'S readers for his stimulating article on the dubious practices of dedications by composers, is a composer himself and was formerly music critic for the "Outlook."—Editor, MUSICAL AMERICA.

By MARSHALL KERNOCHAN

FROM the most recent utterances of prominent advocates of the "new" musical idiom, two specimens are of particular interest today, perhaps less from what they actually state than from what they imply.

Mr. Douglas Moore of Columbia University, in the course of an interview on the subject of the New York Philharmonic-Symphony Orchestra (which appears to have stirred up a critical hornet's nest), takes occasion to chide the public for not evincing a greater interest in music of what we call the "modern" type. This lamentable situation may, he informs us, be ascribed in large measure to an unfriendly attitude on the part of the critics.

Mr. Henry Cowell is sponsoring a series of phonograph records of the works of American composers who write in this manner. One of the main reasons for his venture, he says, is that it is but rarely possible to hear any of these pieces more than once. This equally deplorable state of affairs he attributes to the fact that there is such an immense quantity of music of this type which has not as yet had a hearing.

Undoubtedly, both of these gentlemen are right as to their premises. It is becoming increasingly evident that the popular feeling for the newer musical idiom partakes somewhat of the nature of an Alaskan winter. It is also beyond doubt that relatively few of such scores ever seem to achieve a second performance.

An Appalling Thought

Many of us, however, may feel that Messrs. Moore and Cowell are a bit less happy in dealing with the reasons for these sad conditions. When one is full of zeal in a cause which does not seem to be making much headway, it is, of course, most natural to seek feverishly for agreeable explanations rather than for the more obvious and less pleasant one, which emerges so clearly from a less sympathetic scrutiny.

What if the trouble lies in the music itself?

An appalling thought! Unsettling to all the best ideas! It would be so much easier all around if the public would only take to "our" kind of music. Easier especially for the composer, who would be freed from all worry about his counterpoint, since the several melodic parts need no longer be mutually consonant; it being necessary merely to know the compasses and peculiarities of the various instruments. But alas! That contemptible musical public seems persistently to withhold its interest; it appears, indeed, to be so stupid as to believe that the artistic price for something different can be too high. It is this same public, too, which somehow has a blundering way of deciding for itself as to which composers have, and which have not, those basic qualities by which a work of art endures.

If we read the annals of the past, we shall find, strangely enough, that these

inarticulate verdicts are arrived at quite independently of the critics. These gentlemen have, in fact, often had their decisions ignominiously reversed. Many of their most solemn pronouncements have survived only to plague them and to arouse the ribald laughter of the music lover: witness Mr. Hanslick's tirades against Wagner, and the worthy Mr. Runciman's immortal "I push Brahms aside contemptuously."

The musical audience of today includes an element, more vocal than numerous, known to most of us as the "intelligentsia," from which, almost exclusively, are drawn the partisans of the new musical thought. Here, we find that nearly all natural and human artistic instinct has been stifled—whether from the satiety of over-sophistication or from preoccupation with the technical side of art. In either case, sensitivity to any emotional appeal, or even to sheer beauty, has staled and become blunted; nothing is left save the thirst for something different at all cost. Where this is not entirely the case, the individual dares not yield to natural impulses and let himself go, lest he arouse the contempt of the coterie which intellectually dominates him.

Propaganda All in Vain

Now, the intelligentsia have for some time been unhappily conscious that the modern school of music is failing to make spiritual contact with any large portion of the musical public outside of their own inner circle. For years, they have been striving, by specially arranged concerts, and by strenuous propaganda in their own and other magazines, to break down this apathy. In vain; for their audiences and their readers have consisted almost exclusively of their own little "crowd." Organizations have also come into being, to publish modern scores, resulting in shelves groaning beneath reams of unsold music. The outcome of all these efforts, in sum, is practically nil. The popular status of music of the later Schönberg, Ruggles, Prokofieff, Ives, Markevich and Copland type is precisely what it was ten years ago.

The truth is that no composer has ever been, or ever will be, made or unmade either by criticism or by propaganda. He finds his individual niche quite independently of these.

Propaganda, nevertheless, fulfils one function; a valuable, albeit a limited one. It is the province—nay, the duty—of the trained musician, whether performer or writer, to secure a hearing for unfamiliar music which he deems deserving. This accomplished, the per-



Delmar
Marshall Kernochan, Who Poses a Query, "Why Does 'Modern' Music Make No Headway?" and Who Answers It Pertinently and Perhaps Disturbingly to Some of Its Champions

former has the power to mar, but never to make. The writer has no power whatever, since the ultimate decision will lie solely in the reaction which the music generates in the mass instinct of the musical audience.

Public the Final Tribunal

It is of but little avail, for instance, for a fervid panegyrist to try to tell the public of the "vast conceptions" of some modernistic composer. It can even be harmful, for an average music-lover may read such an article and later, perchance, hear some of the music which it celebrates. Deriving nothing therefrom but a "good clean laugh," he will not soon again give heed to laudatory literature. For the public, in hearing a new work, asks just one vital question: "Are we getting spiritual and emotional satisfaction from this music?" If the answer be "Yes," then, and only then, may the music be taken to the public heart—the final tribunal, however much the intelligentsia may rage. But if the answer be "No," the music ultimately finds its way to the dusty shelves reserved for laboratory

products. Not for the true music-lover are the arid cerebral gyrations of the musical mathematician. These are as a stone to him who desires bread.

It is difficult to escape the conclusion that final artistic success on the broad line is won solely by appealing to that which is subconscious and instinctive in those of us who have not deliberately suppressed it. And that which will stir the public will also, in the long run, stir the critic, too. He is human, of course. He has his likes and his dislikes—right or wrong. If he liked everything, or disliked everything, he would soon find himself out of a job. In any case, his opinions make but little ultimate difference.

For great music will always survive critical dislike. And no critical approval will ever save bad music from deserved and inevitable oblivion.

ROCHESTER SERIES OF PROGRAMS ENDS

Iturbi Gives Final Concert of Schedule Held in Eastman Theatre

ROCHESTER, April 5.—The closing concert of the series in the Eastman Theatre brought José Iturbi in a brilliant piano recital on March 9. One of the largest audiences of the year recalled Mr. Iturbi for two encores at the end of the first half of the program, and stayed for encore after encore at the close of the recital. His printed program bore the names of Bach, Beethoven, Chopin, Granados, Debussy and Liszt.

Max Landow, pianist, of the Eastman School of Music, was heard at Kilbourn Hall on Tuesday evening, March 6, in a well-played Liszt program. Mr. Landow's massive yet fluid style is admirably adapted to Liszt, and the audience enjoyed it.

Paul Kefer, cellist, and Sandor Vas, pianist, were heard in a delightful sonata recital on March 16 at Kilbourn Hall. There was a large and cordial audience.

Helen Elsie Dett, pianist, and wife of the composer-pianist, Dr. R. Nathaniel Dett, presented an interesting program at Berith Kodesh Temple on March 20. She included several compositions by Dr. Dett.

MARY ERTZ WILL

Chamber Music Society to Aid New York Philharmonic-Symphony Fund

The New York Chamber Music Society, Carolyn Beebe, founder and president, will give a concert for the benefit of the New York Philharmonic-Symphony fund in the Town Hall on the evening of April 20. The program will include Ernest Bloch's Four Episodes, which won the Carolyn Beebe New York Chamber Music Society Prize of \$1000 in 1927. Also on the program will be the Brahms Piano Quintet in F Minor.

Ernst von Dohnanyi's one-act opera, Aunt Simone, first produced in Dresden in 1912, is being revived at the Budapest Opera on a double bill with a ballet entitled Hungarian Fantaisie, the music of which is culled from works of Liszt.

RODZINSKI GREETED BY BUFFALO THROG

Cleveland Orchestra Gives First Concert in City—"Pops" Are Continued

BUFFALO, April 5.—The Cleveland Orchestra made its first appearance here on March 20 under Dr. Artur Rodzinski. The program included Bach's Toccata and Fugue in D Minor; the Franck Symphony; Death and Transfiguration, Strauss, and the Overture to Tannhäuser. A more beautiful reading of the Symphony has never been heard in this city. The audience rose to heights of enthusiasm and recalled Dr. Rodzinski with fervor at the close of the concert. Modestly declining to accept the ovation alone, he mo-

tioned to his players and made them rise several times to share the honors with him.

The Buffalo Community Orchestra, conducted by Theophil Wendt, has continued its series of Sunday night "pops," featuring each week a racial program. Italian, Russian, American, German, British, French, Irish, Hungarian and Polish programs have been heard. At the last-named, especial pleasure was given by the appearance as guest artist of Sigismond Stojowski, pianist, of New York, who came to perform with orchestra his own Symphonic Rhapsody, a fine work in which he revealed admirable technical and interpretative ability.

MARY M. HOWARD

BONELLI

LEADING BARITONE
METROPOLITAN OPERA

SCORES AGAIN
FROM COAST TO COAST



WORCESTER FESTIVAL

"To the list of outstanding Elijahs now add Richard Bonelli, who carried the solo honors last night. Just as in the Verdi Mass, he invested this music with a thrilling dramatic quality. Trained in opera, in which he has won a conspicuous place both abroad and in America, Mr. Bonelli has a striking feeling for the dramatic accent. His recitatives were masterpieces of sung speech, enunciated so that every syllable carried. In the air 'It Is Enough,' his voice and his art glowed." *Worcester Evening Post, October 4, 1933.*



SAN FRANCISCO OPERA COMPANY

"Richard Bonelli's excellent baritone voice kept to the high standard set early in the season by that splendid artist. As Don Carlos, he had again opportunity to exhibit the splendor of his voice." *San Francisco Call-Bulletin, December 2, 1933.*

"Bonelli was the Marcello, as admirable a performer as always. He sang splendidly." *San Francisco Chronicle, November 29, 1933.*

"Bonelli gave us an Amonasro who was really a King." *San Francisco News, November 9, 1933.*



METROPOLITAN OPERA

"Bonelli's playing of Sharpless was blessed with histrionic conviction and simplicity and his warm, mellow singing made the most of the role." *New York Times, January 16, 1934.*

"Bonelli received the greatest ovation of the performance at the close of the 'Di Provenza il mar.' He was in fine voice and the music of the role exactly suited him." *Philadelphia Public Ledger, January 17, 1934.*

"Bonelli was in rare voice and sang Valentin as if inspired. He is one of the most valuable additions to the company in some years, and a baritone whose high notes—and he has a lot of them in 'Faust'—never has a suspicion of forcing. His singing left nothing to be desired." *New York Evening Post, February 1, 1934.*



TOSCANINI

has chosen

BONELLI

to sing Amfortas in "Parsifal"
at the Special Wagner Concert
of the Philharmonic-Symphony
Orchestra on April 22, 1934.

Concert Season 1934-35
Now Booking

WOLFSOHN MUSICAL BUREAU of NEW YORK, Inc.
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Meeting of Ohio Federated Clubs Gives Impetus to Cause of Music

on Held in Columbus Is
Attended by Representatives of
Thirty Units—Mrs. Kelley, Mrs.
Jardine and Lawrence Tibbett
Are Speakers, the Baritone
Also Appearing in an Outstand-
ing Recital

COLUMBUS, April 5.—Officers of the Ohio Federation of Music Clubs, elected at the convention held on March 22, 23 and 24 in the Deshler Wallick Hotel, are: Mrs. Edgar Stillman Kelley, honorary president; Mrs. R. A. Herbruck, Dayton, president; Mrs. Frances Bolton Korthauer, Cleveland, first vice-president; Mrs. Freeman T. Eagleson, Columbus, second vice-president; Mrs. Gaillard F. Fuller, Loudenville, third vice-president; Mrs. Raymond Osburn, Columbus, auditor; Mrs. Adolph Hahn, Cincinnati, treasurer; Mrs. John A. Hoffman, Cincinnati, recording secretary; Mrs. Harry T. Rayner, Youngstown, parliamentarian.

Mrs. William C. Graham, president of the Columbus Women's Music Club, general chairman of the convention, arranged an interesting program. About thirty clubs were represented, with sixty-six voting delegates and 103 registrations, according to the report of Mrs. J. F. Pletsch, Columbus.

Mrs. John Alexander Jardine, national president, Mrs. Kelley, district president, Governor White and Law-

rence Tibbett were speakers at the banquet on March 22. Mrs. Graham as toast-mistress welcomed the 185 members and guests.

Mrs. Jardine urged club members to formulate definite plans for musicians' unemployment relief when the new F.E.R.A. should get under way; asked clubs to sponsor at least one concert a season by Federation winners; and advocated assistance in the raising of funds for these prizes.

Mr. Tibbett spoke on the importance of a radical change in the attitude of the public toward musical performances, saying this could be brought about by the presentation of opera and concert programs in the vernacular. He described the situation of the young American artist as a precarious one, which could be bettered only by a new psychological approach on the part of the listener. In his opinion the faults of an imperfect translation were more than overbalanced by the gain in understanding on the part of an audience and in its response.

The delightful musical program was presented by the Women's Music Club string ensemble of forty members under Mabel Hopkins's baton, heard in the Allegro and Rondo from Mozart's Eine Kleine Nachtmusik, and in works by Tenaglia and Grieg. The first two movements of Dohnanyi's Quintet in E Flat Minor were played by the Vera Watson Downing Quintet, with Mrs. Downing and Elsie Herkenhoff, violinists; Howard Sher, viola player;

Alice Rohe Carothers, 'cellist; and Marguerite Heer Andrews, pianist.

Fine Music on Choral Day

Choral Day in the Hall of Mirrors brought the exquisite singing of the Swazey Chapel Choir of Denison University, Granville, under the direction of Dorothy Dunn; the distinguished work of the King Avenue Methodist Episcopal Choir, Herbert Huffman directing, in Bach's motet for double choir, Come, Jesu, Come, and Brahms's Grant Unto Me the Joy of Thy Salvation, among other works; and a performance of Dr. Edgar Stillman Kelley's Israfel by the Mothersingers of Dayton, Mrs. Dhel L. Funkhauser, conducting, and the composer present. Mrs. Jessie Bogger directed a program of the Springfield Mothersingers at luncheon. Ellis Snyder conducted the Chapel Choir of Capital University, Columbus, in a program at tea at the Governor's Mansion.

Tibbett Uses English Text

Mr. Tibbett's concert in Memorial Hall on March 23 had been sold out ten days in advance. This was the final event of the Women's Music Club series. The singer was in excellent voice and spirits, and in accordance with the ideas expressed in his address, sang everything in English, with the exception of one request number, Di Provenza from La Traviata. He might have converted all convention delegates to his splendid theory, except for the fact that this aria received some of the heartiest applause of the evening.

Contests, broadcasts, and junior programs were featured on the final day, which was in charge of Virginia Cas-
toe, president of the Saturday Music

Club of Columbus. Outstanding among winners were four-year-old Morris Cohen, piano pupil of Agnes Wright of Columbus; a chorus from Loudenville; and an eight-hand piano ensemble from Marion. Honorable mention was awarded to a young 'cellist from the Community Music Schools of the Columbus Women's Music Club.

Noted Guests in Attendance

Among guests and speakers at the sessions were: Mrs. Harry Goodbread of Cleveland; Dr. Otto Mees, president of Capital University, Columbus; Dr. Royal D. Hughes, head of the music department of Ohio State University; Dr. Kelley; Grant Connell, president of the Columbus Music Teachers' Association; and Frederick Mayer, president of the Ohio Music Teachers' Association.

Programs were presented by the Edwin Stainbrook Trio and the Junior Juvenile Ensemble of the Columbus Saturday Music Club; the Columbus Opera Club; the B Natural Music Club of Columbus; the West Side Junior Student Section of the Fortnightly Musical Club of Cleveland; the Dayton Colonel White Junior High School Boys' Glee Club; the Cincinnati Junior Music Club; and the Capital University Junior Orchestra of Columbus.

ROSWITHA CRANSTON SMITH

Schumann-Heink Begins Tour of America and Europe

Ernestine Schumann-Heink is beginning a lecture-recital tour of the United States and Europe, her first appearance being scheduled for April 3 in York, Pa. Mme. Schumann-Heink, who is now seventy-three, states that she will not visit Germany.

VERNA OSBORNE

Soprano

SAID THE NEW YORK CRITICS OF HER
RECITAL DEBUT MARCH 12, 1934

NEW YORK TIMES

"A voice flexible and pure in quality. Miss Osborne has a nice regard for pitch, good diction and range. The voice has cool pellucid timbre, that is rare."

NEW YORK WORLD TELEGRAM

"VERNA OSBORNE GIVES CLEAR ACCOUNT OF VOCAL SKILL" (Headline) "The singer revealed a well-schooled voice, capable of compassing the numerous trills, runs and cadenzas that adorned her program. Miss Osborne exhibited well-modulated phrasing, and an understanding style."

NEW YORK HERALD TRIBUNE

"An artist of considerable accomplishment with a voice employed with musicianship. The tone was clear and well produced. In the French group the singer showed praiseworthy ability as an interpreter of this impassioned music. She gave a very meritorious performance of Ravel."

NEW YORK AMERICAN

"A singer of flexible voice, youthful in quality and a refined and tasteful gift of interpretation."

NEW YORK EVENING JOURNAL

"Verna Osborne, who has become a radio favorite, proved she can also grow into a favorite in the visible concert hall by the way she sang for a large audience in Town Hall yesterday afternoon."

NEW YORK SUN

"Gifts in song. Her coloratura showed skill."



Management: NBC ARTISTS SERVICE, 30 Rockefeller Plaza, New York

"His hearers were convinced of his excellent technical equipment, refinement of style and ability to secure a tone of ravishing beauty when strings and bow met."

New York American, February 23, 1934

TOSCHA SEIDEL

VIOLINIST



TWICE TRIUMPHANT IN NEW YORK RECITALS

TOWN HALL—FEBRUARY 22, 1934

"Seidel demonstrated his mastery of the violin and its problems, expressed through a technic of easeful security, a brilliantly facile bow arm, a tone of solid metal and woven suavity . . . The Sinding suite offered violin playing of the first rank . . . His magnificently sonorous tone touched the Adagio with a poetry that the composer had neglected to provide for it, his technic elsewhere providing an interest that was not inherent in the music."

New York Sun, Feb. 23, 1934

"Seidel belongs to that class of disciples usually described as 'of the first rank.' When he played Mozart's B flat Sonata his hearers were convinced of his excellent technical equipment, refinement of style and the ability to secure a tone of ravishing beauty when strings and bow met. The same artistry was notable in Vitali's Chaconne, a work containing many difficulties and demanding ultimate musicianship, both of which the violinist mastered securely and with praiseworthy judgment."

New York American, Feb. 23, 1934

" . . . His playing lived up to his well known and laudable technique and tonal standards with clarity and mellowness and marked digital dexterity among its characteristics."

New York Herald Tribune, Feb. 23, 1934

" . . . Seidel showed his commanding technic, his broad, rich tone and his familiar fire . . . technical address of a high order marked his playing. . . ."

New York World Telegram, Feb. 23, 1934

CARNEGIE HALL—FEBRUARY 27, 1934

" . . . Seidel's expressive playing fixed and sustained the grave and intimate revery of the Brahms sonata. His tone was round and he took the slow, deep phrases with a brooding witchery, later changing agreeably to the swinging grace of sprightlier movements . . ."

New York Evening Post, Feb. 28, 1934

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Music Supervisors Courageously Face the New Deal in Education

CHANGE and growth—the two principles upon which all human life and activity are based! Times change, ideas change, people change. Ideas are never fixed; they move in the constant flux of living. Different approaches and attitudes are noticeable in every field.

Music changes with life; ideas on music education shift, develop, are mutated with altered conditions.

In no field will you find keener appreciation of the inevitability of this change than among the music supervisors, that sincere and hard-working group which has made musical history in the last twenty-five years. Gathering for their fourth biennial (twenty-third meeting) in Chicago, April 8 to 13, these 5,000 or so educators are facing their particular problems with understanding and, we are sure, with intelligence and foresight. They are, as Louis Woodson Curtis expressed it in an editorial in the current *Music Supervisors Journal*, "courageously accepting the challenge of the New Deal."

They are realizing that the old methods of

MUSICAL AMERICA for April 10, 1934

making music study a dry, purely factual grind is ridiculously outmoded; that music, as well as any other study, in order to be valuable must be related to life, must be vital. The merit of experience over "book-learning" has always been a subject for hot discussion. Perhaps in retaining the inherent values of each, blending actual experience, in hearing and making music, with academic study into a rich texture is the wisest procedure of all.

These educators, who have steadily worked to gain for their organization a place in the musical sun of this country, and who have succeeded beyond their wildest dreams, are alive to all of the possibilities and dangers ahead of them. That they will realize the former and avoid the latter with skill and effectiveness is our wish for them.

Franz Schreker

ONE of the few composers of our time who made a real contribution to the operatic literature was Franz Schreker. Too little known in this country, due to our Metropolitan Opera's never explained indifference to his works, he gained a reputation during the last twenty years in Central Europe second to none in the field.

His first opera, *Der ferne Klang*, was produced in 1912 and acclaimed as a new voice in the operatic wilderness. This was followed by *Die Gezeichneten*, *Der Schatzgräber*, *Irrelohe* and, as recently as 1932, *Der Schmied von Ghent*. Schreker's operas were given as regular repertoire in leading German and Austrian houses, hailed and admired by audiences as well as critics. Yet America knew them not. Save for the *Prelude to Die Gezeichneten*, known in its concert version as *Prelude to a Drama* (introduced here by Pierre Monteux, when he was conductor of the Boston Symphony), and the *Suite* from his incidental music to Oscar Wilde's *The Birthday of the Infanta*, Schreker's music remained unperformed here. Instead we have listened to music of far less consequence, which we found wanting in those very qualities that Schreker's music possesses.

Given an "indefinite leave of absence" from the Prussian Academy of Arts, as was his distinguished confrère, Arnold Schönberg, by the present German government, he died last month at the age of fifty-five, after an illness of several months, following a stroke. It seems not unlikely that this was contributed to, as was his premature death, by the attitude toward him and his art of the Nazi regime, which virtually forbade the performance of his operas, postponed indefinitely the premiere of a new work, and substituted for music of recognized value works by men not worthy of being considered as composers in his class.

FRANZ SCHREKER combined in his operatic music a sumptuousness of orchestral dress with vocal writing of a singularly expressive type. His libretti, in the main of his own writing, dealt, perhaps, with subjects that seemed to many too depressing, even too morbid, for general consumption. Yet this was hardly reason for America's neglect of his music dramas, or of Germany's dismissing them summarily from the current repertoire.

Born in Monaco of Austrian parents and educated in Vienna, he was for many years prominently identified with the musical life of Berlin. His loss to German music, as a master teacher of composition and as a creative artist, is a great one. As a music dramatist he was the logical successor of Richard Strauss. Masters are few. Perhaps America will now honor him by producing one of those works which gained for him so much fame in the lands where he lived and worked so untiringly.

Personalities



Associated Press

One Last Romp Before a Sad Farewell. It's Has Grown Beyond the Status of a Tame Cat, and Consequently, Lily Pons Has Had to Give Her Pet Jaguar to the Bronx Zoological Park. Presented to the Prima Donna in Rio de Janeiro, the Jaguar Has Been a Constant Companion Ever Since. Just What Relation the Large Beastie in the Fore-ground Might Have Been to It's Is Not Divulged

Lehar—It is rumored that Franz Lehar is about to go to Hollywood to superintend the filming of *The Merry Widow*.

Krenek—At the Warsaw Opera, a new piece in twelve scenes by Ernst Krenek was recently given. The work has the title of *Jazz, the Negro and Women*.

Pizzetti—An interesting lecture on *The Music of Words*, in which the difference between words as sounds and as concepts was emphasized, was recently given by Ildebrando Pizzetti.

Stravinsky—A new work that Igor Stravinsky has on the ways is incidental music to a drama by André Gide. The score is said to be in the manner of the composer's *Oedipus Rex* and includes choruses and a solo for voice and orchestra.

Hubay—Although he passed his seventy-fifth birthday last September, Jenő Hubay recently completed the score of a new opera, *The Selfish Giant*, founded on a tale by Oscar Wilde. The work will have its premiere in the near future at the Budapest Opera.

Wolff—Engaged as musical director of a new French film production company, Albert Wolff, for three years conductor at the Metropolitan Opera House, will compose music for the films put out by the organization, the first of which is now being made in Morocco.

Melchior—The most recent birthday among the Metropolitan Opera artists was that of Lauritz Melchior who, with his wife, Maria Hacker, the European motion-picture star, entertained thirty friends in celebration of the event. Mr. Melchior would not permit anyone to count the number of candles on the birthday cake.

Strauss—In spite of the fact that his latest opera, *Arabella*, has been heard on fifty European stages since its premiere last June, Richard Strauss is not resting upon his laurels. He has completed two acts of his new work, *Die Schweigsame Frau*, which is founded on Ben Jonson's play, *Epicæne* or *The Silent Woman*. The new text by Stefan Zweig is said to transpose the period of the work from Shakespeare's time to the eighteenth century.

What They Read Twenty Years Ago

In MUSICAL AMERICA for April, 1914



Twenty Years Ago, Wolf-Ferrari's Opera, *L'Amore Medico*, Founded on Molière's Play of the Same Name, Had Its First American Hearing at the Metropolitan. Upper Left: Scene From Act II. Lucinda Asks Her Father If It Is True That She Is to Be Allowed to Marry the Doctor, Clitandro. Left to Right, Italo Cristalli as Clitandro; the Charming Young Soprano, Lucrezia Bori, as Lucinda; Antonio Pini-Corsi as Arnolfo, and Bella Alten as Lisetta. Upper Right: Entrance of Lucinda in Act I. Lower Left: Arnolfo Sings His Lullaby to His Daughter. Lower Right: Act II, Scene of the Doctor's Dispute. Left to Right, Andrés de Seguro, Angelo Bada, Robert Leonhardt and Léon Rothier

Still Going Strong

On April 5, exactly forty years had passed since the first performance of Strauss's *Die Fledermaus* at the Theater an der Wien.

1914

And Today, Radio

Walter Damrosch is one of the latest celebrities who have appeared before the motion-picture camera with the *Mutual Girl*.

1914

Now Teaching in New York

There was another Century Opera debut in Natoma last week in the Alverado of Jean Teslof, a Finnish baritone, one of whose claims to distinction is that he was born within the Arctic Circle.

1914

Murder or Suicide?

Shortly after playing Tosti's *Good-bye*, the violinist Blankety Blank, was found dead in his apartment in the Bronx. The coroner gave a verdict of suicide.

1914

When and Where?

Open air grand opera will be given in New York's parks this summer, according to an announcement made by the director of recre-

ation. A patent acoustic theatre will make it possible to give the performances anywhere.

1914

High Class Music

The tenor part in Bach's *St. Matthew Passion* has 449 notes above the staff.

CONTEST WINNERS HEARD

Young Minneapolis Musicians Appear in Enjoyable Performance

MINNEAPOLIS, April 5.—Winners in the students' contest held by the Thursday Musical of Minneapolis were presented in a concert in the auditorium of the Minneapolis College of Music on March 20. They gave sincere and musical performances and demonstrated technical competence.

Pianists were Marie Schauer, Elsie Listiak, Charlotte Smale and Carolyn Davies, who were heard in works by Bach (a predominant composer on the program), Weber and Beethoven. Louise Heising, accompanied by her mother, and Vernon Miller, with Miss Smale at the piano, played violin music by Mendelssohn and Sarasate. Almeda Linderberg, soprano, and Margaret Powell, contralto, were the singers, the former giving an aria from *Hérodiade* and the latter Ah! Mon Fils from *Le Prophète*. The latter was accompanied by her mother, the former by Mrs. Louise Lupien Jenkins.

American Society Chooses Mason Serenade for Publication

At the annual meeting of the Society for the Publication of American Music, A. Walter Kramer, president, at the home of Edwin T. Rice, one of the society's vice-presidents, on Saturday, March 24, a hearing was given the manuscripts submitted last autumn. It was decided this year to publish but one work, the choice being a Serenade for string quartet by Daniel Gregory Mason.

Doris Doe Entertains on Her Birthday

Doris Doe, contralto, of the Metropolitan Opera, entertained on the afternoon of March 23, at her home in New York, assisted by her sister, Effie Doe Batten. Some 200 friends, including many of her colleagues at the Metropolitan, were present. During the reception, when it was learned that it was Miss Doe's birthday, a group of male singers, led by Lauritz Melchior and Emanuel List, congratulated her in song with the rousing "Hoch soll sie leben!"

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Metropolitan Ends Series of Thirty-five Operas

New York Season Which Includes 104 Performances Begins and Ends with American Works, Three of These Having a Total of Twelve Representations—Six Novelties and Revivals Have Place in Schedule—Organization's Appearances, with Sunday Concerts, Reach Total of 151—New Artists and Return of Former Members Strengthen Admirable Personnel—Company Now on Tour

THE forty-ninth season of opera in the Metropolitan Opera House came to an end on the evening of March 31, with the sixth performance of the season's American novelty, *Merry Mount*, by Dr. Howard Hanson and Richard Stokes. Beginning, officially, on the evening of Dec. 26, with Deems Taylor's *Peter Ibbetson*, the twelve-week series in which many American singers were taken into the organization, was thus rounded out with operas by American composers. These, with the Grünberg-O'Neill *The Emperor Jones*, first produced last season and given three times this year, made up a total of twelve performances of three American operas, a record for any single season.

The series, which was the shortest for many years, brought 103 performances of thirty-five operas, including six novelties and revivals, in New York, and the ante-seasonal *Hänsel und Gretel*, given at the Christmas matinee. The projected bill of single acts scheduled for April 14, will bring the total number of performances to 104.

Other Cities Visited

In addition, there were fourteen performances in Philadelphia, the customary six in Brooklyn and two in Hartford, Conn. The organization, now on tour, is to give eight performances in Boston, a city it has not visited for more than a decade; the usual three in Baltimore and one of *Merry Mount* in Rochester where Dr. Hanson is director of the Eastman School of Music. There were also the usual Sunday night concerts, fourteen in number, bringing the total number of appearances of the organization during its fifteen and two-third weeks' season in New York and on the road, to 151.

The work in which the public evinced the most interest was Strauss's *Salome*, absent from the Metropolitan since the ban placed upon it after the single performance

on Jan. 22, 1907. The opera was given at a non-subscription performance on Saturday evening, with Göta Ljungberg in the title role, Jan. 13. It was subsequently played in double bill with Puccini's one-act *Gianni Schicchi*, one of the season's revivals, and reached the unusual total of seven performances, heading the list for the year. The Puccini farce again had Giuseppe De Luca in the main part. Ezio Pinza was new in the role of Simone.

The Hanson-Stokes *Merry Mount* had its first stage performance on Feb. 10, at a Saturday matinee and reached a total of six performances, coming second on the list. Lawrence Tibbett reaped new honors in the leading role of Wrestling Bradford. It also was sung twice by Richard Bonelli with much success. Göta Ljungberg created the leading feminine role of Lady Marigold, which was later taken by Leonora Corona and sung at the final performance by Margaret Halstead. It was the Metropolitan's thirteenth American opera and fifteenth American work, the other two having been ballets. Giulio Gatti-Casazza, general manager, was responsible for all these productions.

Donizetti's *Linda di Chamounix*, the season's final novelty with Lily Pons in the role in which Patti shone in bygone days, was given at a special Thursday matinee on March 1. Richard Crooks was heard in the leading tenor role. Mr. Crooks also sang in *Faust* and *La Traviata* for the first time at the Metropolitan.

The revival of *Peter Ibbetson* after one season again brought forward Lucrezia Bori, Edward Johnson and Lawrence Tibbett in the principal roles which they created in the world premiere of the opera. Wagner's *Die Meistersinger*, also absent for one season only, was brought out at a special matinee on Jan. 13, and achieved five hearings.

Merry Mount Has Six Hearings

Next in numerical order to *Salome* came *Merry Mount* with six performances. Seven works received five presentations. These were *Aida*, *La Traviata*, *Pagliacci*, *Die Walküre*, *Tristan und Isolde*, *Tannhäuser* and *Die Meistersinger*. Four performances each were given of *Lucia di Lammermoor*, *Gianni Schicchi* and *Manon*.

La Bohème, which led last season, had only three hearings, the same number as were given of *Madama Butterfly*, *L'Africana*, *Cavalleria Rusticana*, *Don Giovanni*, *Linda di Chamounix*, *Faust*, *The Emperor Jones*, *Peter Ibbetson* and *Lakmé*.

Works heard twice were *Rigoletto*, *Il Trovatore*, *Simon Boccanegra*, *La Gioconda*, *Pelléas et Mélisande*, *Götterdämmerung*, *Lohengrin*, *Parsifal*, *Siegfried* and *Hänsel und Gretel*. Heard only once were *Roméo et Juliette*, *Mignon* and *Das Rheingold*.

Wagner, as usual, led this list of composers, being represented by twenty-nine performances of nine operas. There was a wider divergence between his works and those of Verdi, in the customary second place, than in many seasons. Verdi had only sixteen performances of five works. Thus, there was a difference of thirteen in the Wagner and Verdi performances, against only three last season. Puccini retained third place, however, with ten performances of three operas.

New Wagnerian Artists

Again the Wagnerian personnel of the company was brought to a higher point of efficiency through the advent of new artists. Lotte Lehmann, heard only three times, as *Sieglinde*, *Elisabeth* and *Eva*, was a distinct acquisition. Emanuel List added his magnificent bass voice to the lower depths of Wagner; and Paul Althouse, the first American to sing *Tristan* at the Metropolitan, proved the wisdom of his re-engagement after a decade of absence, in this role and as *Siegfried* in *Die Walküre*.

Claudia Muzio, also a season's re-engagement, was greeted by her many old friends. Lillian Clark, the other new soprano of the season, was heard in lesser roles. In the mezzo-soprano contingent, Cyrena Van Gordon was well-received as *Amneris* in *Aida*, and Irra Petina, a young Philadelphia singer, engaged just before the season's opening, made good in small parts.

John Charles Thomas's debut as the elder Germont in *La Traviata* was one of the most impressive of many years.

Charles Hackett, a favorite of former seasons and back again this year, again proved his artistic stature as *Roméo* and as the Duke in *Rigoletto*. Nino Martini, a recruit from radio, made a successful debut as the Duke in *Rigoletto* and was heard in *Lucia di Lammermoor*, *La Bohème*, *Gianni Schicchi* and *La Traviata*. Carlo Del Corso, new this year, sang in *Aida*, *Cavalleria Rusticana* and *Pagliacci*. Max Lorenz, re-engaged after one season's

STOESSEL AND ERSKINE TO WRITE FOSTER OPERA

John Charles Thomas to Sing Leading Role in Work Having Character of Revue

Albert Stoessel and John Erskine are collaborating on an opera based on the life of Stephen Collins Foster which will be produced next season by Charles L. Wagner with John Charles Thomas in the principal role.

Mr. Erskine's libretto will deal with picturesque events in the composer's life, while Mr. Stoessel, in his musical score, plans to use many Foster melodies in their original form without embellishments. The work is expected to have something of the character of a revue, and to be not unlike the comedies of Gilbert and Sullivan.

Both composer and librettist are associated with the Juilliard School of Music, Mr. Erskine as president and Mr. Stoessel as head of the operatic department.

absence, sang *Herod* in the *Salome* production and leading Wagnerian roles as well.

Virgilio Lazzari, bass, was heard as *Leporello* in *Don Giovanni* and in other roles.

Because of the short season many of the more important artists of the company, including Rosa Ponselle, Lucrezia Bori, Elisabeth Rethberg, Maria Müller, Frida Leider, Gertrude Kappel, Grete Stueckgold, Eide Norena, Editha Fleischer, Tito Schipa, Lauritz Melchior, Gustav Schützendorf and Léon Rothier appeared only in familiar roles. Max Lorenz, Frederick Jagel, Doris Doe, Dorothee Manski, Karin Branzell and Friedrich Schorr were among those to have new parts in *Salomé*, which was given with several changes of cast. Edward Johnson and Mr. Jagel appeared in *Merry Mount*. Giovanni Martinelli took over the roles of *Vasco da Gama* in *L'Africana* and *Enzo* in *La Gioconda*. Maria Olzewska was heard as *Amneris* and *Venus* as well as in her more familiar parts.

Gladys Swarthout was happily cast as *Pierotto* in the *Linda* revival and sang *Plenitudo* in *Merry Mount*. Rose Bampton sang *Laura* in *La Gioconda* and, in Brooklyn, *Brangäne* in *Tristan*. Ludwig Hofmann was a new *Hans Sachs* and Mr. List added a whole gallery of Wagnerian portraits in his first season at the Metropolitan. George Cehanovsky was an emergency *Sharpless* in *Madama Butterfly*. There was no change in the staff of conductors, but Wilhelm von Wymetal, Jr., assumed the duties of stage manager. The annual Wagnerian cycle was again outstanding in the season's achievements.

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WORCESTER'S LIST HAS VARIED MUSIC

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Heard

WORCESTER, April 5.—Walter Howe gave a recital on the Kimball organ in the Worcester Memorial Auditorium on March 19, the event being arranged by the Worcester County Musical Association especially for its members, chorus and patrons as a gesture of appreciation. The varied resources of the instrument, in the designing of which Mr. Howe had a leading part, were ably shown by seventeenth century, popular, and modern groups. Outstanding were the three movements of the Sonata Pontificale by Lemmens, and the modern Pièce Symphonique of William Henry Jones.

Georges Laurent, flutist; Jesús María Sanromá, pianist, and Jean Bedetti, 'cellist, presented the last of this season's free Art Museum concerts, on March 25, before a large audience. The program included Leclair's Sonate à Trois; Five Impressions of a Holiday, by Goossens; Pierné's Sonata da Camera, Op. 48; and Weber's Trio, Op. 63.

Programs in Holy Week

St. John's Choir presented Rossini's Stabat Mater on March 25 under the direction of Mrs. J. Frederick Donnelly. The event was arranged as part of the centennial celebration of Worcester's oldest Roman Catholic church.

Other musical programs during Holy Week included Stainer's The Crucifixion by the First Presbyterian Choir, and by the Wesley Methodist Episcopal Choir; The Seven Last Words of Christ by Dubois at Notre Dame Church; The Crucifixion and Allegri's Miserere by the Plymouth-Piedmont Choir; the twentieth annual presentation of The Crucifixion on Good Friday by the Union Congregational Church Choir, and Rossini's Stabat Mater on March 18 by the same group.

JOHN F. KYES

Ernesto Berúmen Gives Recital at Medical Centre

Ernesto Berúmen gave a brilliant performance of piano music representative of many nations at the New York Cornell Medical Centre recently before a critical and appreciative audience. A charming group of two-piano works was given with the assistance of Mrs. Berúmen.

Veteran French Organist Hands on the Torch



Benjamin, Paris
Charles Marie Widor Retires From St. Sulpice
After Sixty-four Years' Service

PARIS, April 1. — Charles Marie Widor has resigned from the organistship of the Church of St. Sulpice, a post he has held since 1870, and is succeeded by Marcel Dupré.

M. Widor, who was born at Lyons in 1845, studied under Lemmens and Féty, and at the age of fifteen became his father's successor as organist in the Church of St. Francois in his natal city. Succeeding Lefébure-Wély at St. Sulpice, he soon built up a reputation of international breadth. He followed Franck as professor of organ playing at the Paris Conservatory in 1890, and in 1896 succeeded Dubois as professor of composition.

In addition to conducting the choral society Concordia, M. Widor was critic for *L'Estafette*, using the pen names of Tibicen and Aulètes, the while he produced an extensive amount of compositions. Operas and other stage works, symphonies for orchestra, also organ symphonies, music for church use, chamber music, songs and piano pieces came steadily from his pen. Recently diminished strength has interfered with his activities, and it has been his habit to listen from the nave to Sunday services instead of climbing the spiral staircase to the organ loft.

M. Dupré, born in Rouen in 1886, studied with M. Widor, who recommended his appointment to St. Sulpice. He has been associated with the Church of Notre Dame and is widely known as a recitalist on both sides of the Atlantic.

A festival in M. Widor's honor is to be held this month. A feature will be



Marcel Dupré Succeeds His Teacher in the
Organ Loft of St. Sulpice

the performance of a symphony by the master for organ and orchestra, with M. Dupré at the organ and the composer conducting. Two new pedal stops are being added to the organ in commemoration of M. Widor's service.

Dalies Frantz Is Welcomed in Wichita

WICHITA, KAN., April 5.—The piano recital given by Dalies Frantz for the Saturday Afternoon Musical Club on March 20 was productive of rare artistic satisfaction. Mr. Frantz began with Scarlatti's Pastorale and Capriccio, going on to a group by Brahms and three works by Bach, including the Chromatic Fantasia and Fugue. Works heard in the second part of the program were Liszt's Sonnetto del Petrarca, No. 104, and compositions by Schumann, Prokofiev, Poulenc and de Falla. Among the encores were the Berlioz-Liszt Rakoczy March and Brahms's Waltz in A.

Alfred Boyce Conducts Club Program

Alfred Boyce conducted a program given with success by the Morning Music Club at Shadowcliff, the home of Mrs. Harry Smith Ford, on March 20. The chorus was heard a cappella and with piano and organ accompaniments in music by Brahms, Massenet, Handel, Forsyth, Schubert, Hageman, Robertson, Smith, Bassett and other composers. Frances Boyd Schuymer played piano and organ solos. Mary Riker was at the organ. Incidental solos were sung by Mrs. Roy Furman and Ethel Crane.

KANSAS CITY GIVES ORCHESTRA ACCLAIM

Thousands Drawn to Concert By
Philharmonic Under Baton
of Krueger

KANSAS CITY, Mo., April 5.—Audiences surpassing in numbers the most sanguine expectations have attended the Kansas City Philharmonic Orchestra series in Convention Hall this season, the peak having been reached at the sixth concert on March 6 when 6000 persons attended. Karl Krueger, conductor, has solidified the fine impression made the beginning of the season. To the heroic proportions of Beethoven's Seventh Symphony, he matched highly qualified conductorial gifts with stirring results. The orchestra was also effectively responsive in Smetana's The Moldau, which opened the program.

Harald Kreutzberg and Ruth Page occupied the second half of the program with dances in the modern vein, closing their offering with Ravel's Bolero. Orchestral accompaniment was provided for the group, with the exception of two solo dances of Kreutzberg's. Phil Warner was at the piano in this instance.

Tito Schipa, appearing for the fourth time in this city, closed the Fritschy series in Convention Hall on Feb. 20. A capacity audience approved his exemplary art through a miscellaneous program to which extras were added. Julian Huarte, accompanist, was attuned to the varied moods of Mr. Schipa's songs and played two solo groups, including a composition of his own.

Schumann's Sonata in D Minor and Smetana's G Minor Trio comprised the ensemble works at Lucile and Carroll Cole's third Morning Musicale in the Muehlebach Hotel. Compositions, seldom played here have attracted a group of auditors obviously grateful for the opportunity of hearing the sincerely interpreted works. Mrs. Raymond Havens, contralto, sang the Zigeuner Melodien of Dvorak, winning well deserved plaudits. In the Smetana Trio, Catherine Wellemeyer, 'cellist, assisted.

The fourth Cole event featured Mrs. George Cowden, soprano, in songs by Tchaikovsky, Cui and Gretchaninoff, her fine vocal attributes being well suited to these works. The Fauré Sonata in A and the Tchaikovsky Trio were given well-prepared readings by the Coles and Mrs. Farley, 'cellist, who was the assisting artist.

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Radio Points the Way for This Music Teacher

Joseph E. Maddy's Experience In Teaching Music Over the Air Marks a Significant Step Forward — Response Has Been Thrilling — Classes Grow So Large That They Turn Into Regular Music Classes

Joseph E. Maddy, well-known educator, has been identified with the National Music Camp since its inception. Mr. Bachorn tells here how some of Mr. Maddy's experiments in radio teaching have linked the schemes together in a vast project. Mr. Maddy will give a demonstration of these radio classes at the camp this summer.—Editor, MUSICAL AMERICA.

By JEEMS BACHORN

BECAUSE would-be musicians can learn the fundamentals of playing band instruments in such a short time and in classes as easily as by individual instruction, Joseph E. Maddy of the University of Michigan wondered why they couldn't be taught over the radio. His experience with the classroom method of teaching public school music, carrying it into the formation of youthful symphony orchestras, had proved to him that the radio could be used for teaching music.

Four years ago he set about proving it to others. The response which his radio classes immediately occasioned showed the wisdom of his idea. In the rural schools, where music was dependent upon an occasional talented teacher, or where there was no regular provision for it at all, orchestras appeared. These orchestras joined others so that at the end of three years Prof.

Maddy surveyed great accomplishment. The history of this progress in Aranac County, north of Saginaw, is typical of the metamorphosis which his radio



Calkins-Fletcher
Joseph E. Maddy Broadcasting One of the Music Lessons Which Have Met With Such Thrilling Response Through the Country

music classes have effected in some localities. In 1930 there were twelve little schools in that county, only one of which had any facilities for music. Today there are twelve school orchestras, a county band, a county orchestra and a county choral society. Not only that, but six regular music teachers have recently been employed to take

care of that county's enthusiasm for music.

One of these schools, in the beginning, had no piano and no funds with which to purchase one. But they were determined to have a chorus and that meant accompaniment. The children went into Saginaw, bargained with a dealer and returned triumphant with a second-hand piano. The dealer took fifty chickens, one from each pupil in the district, as his pay.

Everywhere the response to those radio classes was enthusiastic, thrilling, as if people had been starved for music. Then, too, there were the small town schools forced to eliminate the music teacher to whom they were accustomed, because of a reduced budget. The children did not give up their music. They just tuned in. At one town, after a semester of radio instruction, the school found itself able to re-employ its supervisor of music. Now they are having both radio and teacher—one supplementing the other.

Mr. Maddy is the best pleased person of all when the classes get too large for the radio. It shows that what he is aiming toward above all else has happened, namely, that those people have learned to love music, have taken it as a part of the richness that is to color their lives forevermore. Prof. Maddy has long been a pioneer in the field of musical sociology. He emphasizes ensembles rather than individual accomplishment because he thinks that it is better training for the children.

When Abandonment Means Progress

And so he wired congratulations when the school at Reading had to abandon radio classes. A band of fifty-three players almost drowned out his instructions over radio. Fortunately for Reading, a former member of Michigan's "Fighting Hundred" Varsity band was teaching mathematics at the high school. He was drafted to lead the band.

At the beginning of this year, the superintendent of schools at another town, in the middle part of the state, wrote to say that he had abandoned the radio for his advanced courses because there were too many children. He, with foresight, had sensed the growing demand for music in his community and had added a regular music course to the curriculum. He attracted so many tuition-paying students that he raised enough money to hire a teacher.

Every week, now that the radio courses are being offered as a part of the University of Michigan's Extension program, new classes are being started, and new accounts come in of the success of both adult individuals and the many school children. It is an amazing story of the successful juxtaposition of time, place, opportunity and the man.

Experience at Music Camp

Mr. Maddy is also responsible for other innovations in the musical education field. As was said, his vision about the radio classes came from his past experience in teaching children and musical supervisors how to play all kinds of band instruments. A part of this experience grew out of his summers at the National Music Camp at Interlochen, Mich. He, with T. P. Giddings, of Minneapolis, co-authors of many music books, and another exponent of new ideas in teaching music, started this oldest and largest music camp. Here he has for the past six

years directed a high school orchestra composed of students from forty-eight states of the Union. He has had with him the country's leading musicians in every field. They include a division for college students and one for music supervisors who may get, in an eight-week course, additional instruction to carry back to their schools.

Mr. Maddy was the organizer of a fine high school symphony orchestra back in 1922, in Richmond, Ind. Since that time, he has been a vital force in the conducting of the National High School Orchestra and Band Organizations, associations having a great deal to do with good school music in America.

Ten Years—Two Million

In just a little over ten years, the movement has grown until its membership includes over two million students. That is a real Youth Movement. To be true, it is not devoted to the economics and politics of the nation, but it has far more social value than revolutionary Cuban students, or Nazi-enthusiastic German ones. The music movement among the young people of this country is one of the most encouraging things on the American scene. It is a tangible proof that a mechanistic civilization has not forgotten its soul; that in a time of trouble it has turned to the soul for comfort and strength. Not in the soloist but in the rank and file does an orchestra find power. A nation is not so different. And with its rank and file sensitive to the arts, and even competent in them, the richness of life will develop with the new leisure, for our youth will be prepared to use it wisely. Overnight we may discover at last what we have been searching for, for more than two centuries—a true American culture.

Greta Torpadie-Bratt Makes Her Debut in Gothenburg

GOTHENBURG, SWEDEN, April 1.—At a concert, month before last, Greta Torpadie-Bratt, soprano, made her first appearance here in a program with the Gothenburg String Quartet. Mme. Torpadie-Bratt, well known and admired in the United States, where she lived for many years and in Stockholm, where she has resided in recent years until last December when she moved to this city, proved herself a great artist in several songs from Hindemith's *Marienleben*, Poulenc's *Le Bestiaire*, the folk song *Cadet Roussel*, harmonized by four British composers, Bax, Bridge, Goossens and Ireland and three fine songs by Gösta Nystroem, who was her assisting artist at the piano. The quartet was heard in Hindemith's *Eight Pieces*, Op. 44 and Torsten Ahlberg's *Quartet in B Flat*.

Metropolitan to Give Special Performance for Maintenance Fund

A special performance at popular prices will be given at the Metropolitan Opera House on Saturday afternoon, April 14, for the Fund for Maintaining Metropolitan Opera, the campaign of which is being conducted with Lucrezia Bori as chairman.

The program will consist of *Cavalleria Rusticana*, *Pagliacci*, and the *Mad Scene* from *Lucia di Lammermoor*. The following artists will take part: Rosa Ponselle, Lily Pons, Editha Fleischer, Gladys Swarthout, Philine Falco, Irra Petina, John Charles Thomas, Edward Johnson, Frederick Jagel, Ezio Pinza, George Cehanovsky, Alfredo Gandolfi and Marek Windheim. Wilfred Pelletier will conduct.

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Stokowski Continues Bach-Beethoven Series and Delights Young Audience

Ormandy Again Guest of Philadelphia Forces—Presents Modern Novelty — Internationale Causes No Ripple at Concerts for Youth

PHILADELPHIA, April 5.—Returning to town for a week Leopold Stokowski was at the helm for the March 16-17 concerts of the Philadelphia Orchestra, directing the second of the five Bach-Beethoven programs in the cycle which is his seasonal super-special this year. The two B's were represented as follows:

Symphony No. 7 in A.....Beethoven
Suite No. 2 in B Minor, (Solo flute, William M. Kincaid); Choralvorspiel, Ich. Ruf' zu Dir.; Toccata and Fugue in D Minor, Bach..

It was a great program delivered in a great manner and the audiences realized it by an outstanding demonstration of approval which included cheers—very infrequent in the Academy of Music—and curtain calls past the dozen mark. The reading of the symphony, though somewhat individualized, was eminently satisfying. Mr. Kincaid was notably fine in his contributions to the string orchestra suite. The other numbers were in the orchestrations now acknowledged to be by Mr. Stokowski, the Toccata a web of tonal splendors.

Ormandy Gives Novelty

Eugene Ormandy made his next to last visit of the season as guest conductor at the March 23-24-26 concerts and received a sincere and prolonged ovation for his program which ran thus:

Academic Festival Overture.....Brahms
Nocturne and Scherzo from A Midsummer Night's Dream.....Mendelssohn
Bulgarian Suite, Op. 21.....Wladigeroff
Symphony No. 4 in E Minor.....Brahms

The contrasting Brahms of the jovial student song overture and the mellowed gravity of the final symphony were beautifully differentiated in Mr. Ormandy's interpretations. Arthur Berv and William Kincaid were recipients of plaudits for their flute and French horn contributions to the charmingly played Mendelssohn excerpts. The novelty, by a contemporary composer, at present a faculty member of the Royal Academy at Sofia, proved, like all the novelties that Mr. Ormandy has introduced here this season, good music, well worth presentation to a knowledgeable audience by a first rate orchestra. It has its genesis in Bulgar folk song of authentic mood and is developed in modern harmonization, but without an oversophistication that would spoil its quality.

Internationale Not Provocative

The fifth of the Concerts for Youth on March 22 found Mr. Stokowski in

charge of both the orchestra and the audience, which again thronged the Academy to the last inch of space. The program was as follows:

Fêtes.....Debussy
Symphony in D Minor.....Franck
Three Dances.....
Gertrude Gerriah Dance Group
Concerto for Horn and Orchestra.....Strauss
Arthur I. Berv, Soloist
Songs: The Internationale; The Star Spangled Banner
Finlandia.....Sibelius

Mr. Stokowski as usual preluded the numbers with brief but informing comments and as usual also had his young hearers completely with him until the very end when their insistence brought an encore, which he obviously did not wish to accord, doubtless with the view that it changed the contour and unity of his program. But 3000 youngsters, who had just sung the Internationale, were hardly to be trifled with when they chose to exert their independence. So he gave his own very stirring orchestration of one of the Brahms Hungarian Dances. The Internationale, about which so much to-do had been previously made by various organized and individual patrioteers, turned out to be just another number on the list, and provoked no "incident," as threatened. Many rose while it was being sung, apparently as a courtesy to the national song of a friendly nation, as well as in the spirit of sportsmanship which is one of the charms of youth, rather than from any endorsement of communism. Mr. Berv did beautiful work in the concerto and afterwards gave an exemplification of the resources and colors of the instrument. The Franck, which was selected by the audience as a result of questionnaires, made a deep impression on an audience unaccustomed to full length symphonies.

Composer's Laboratory Concert

The Chamber Orchestra and Composer's Laboratory, recently organized by Isadore Freed, who is the conductor, and a group of music lovers, had its inaugural on March 28, in a well attended concert in the Ethical Culture Auditorium. Samuel Rosenbaum, a member of the board and a director of the Philadelphia Orchestra, gave briefly the significance and purpose of the organization. It is to offer opportunity to contemporary composers of hearing their works in the test of rehearsal by competent musicians or of actual performance, before interested and informed audiences. Programs will be varied by inclusion of standard works.

The first one included Preludio, by Dante Fiorello, a New York composer, still under thirty, and the local premiere of Miaskovsky's Sinfonietta, Op. 32, No. 2, both of which proved worthy of inclusion. Other works were Pur-

cell's Suite in C; Sinfonie e Ritornello from Monteverdi's Orfeo in a good Malipiero transcription, and a Mozart Serenade.

In addition to the chamber orchestra group, of players markedly young and enthusiastic, the following participated: Marian Head and Arthur Cohn, violinists; Gabriel Brave-man, 'cellist, and Warren Benfield, contrabass.

The City Symphony, Dr. Thaddeus Rich conducting, gave another of its CWA concerts on March 28 at the Gratz High School Auditorium. What is believed to be a world premiere, was that of Ippolitoff-Ivanoff's Episodes of the Life of Schubert, which is in the composer's manuscript and was lent by the Edwin A. Fleisher Music Library. Other works were the Brahms C Minor Symphony, Mendelssohn's Fingal's Cave Overture and the Ride of the Valkyries.

The Italo-American Philharmonic Orchestra concluded its season with the fifth concert on March 25 in Fleisher Auditorium. Guglielmo Sabatini, as is his wont, introduced several new numbers, including a tone poem, Il Tramonto, and a suite, Antiche Arie e Danze, both by Respighi and a tone poem, Nella Foresta Nera, by Franchetti. Respighi's suite is a series of transcriptions for string orchestra of works by old Italian composers, and his tone poem is atmospheric rather than imitative or purely descriptive. The Franchetti, based on Shelley's poem, The Sunset, is for contralto with a rich orchestral background, and was well sung by Regina Marsh. Bernardo Parronchi showed good musicianship in the Saint-Saëns 'Cello Concerto. Familiar Beethoven and Wagner opened and closed the concert with the Prometheus Overture and the Valkyries Ride. W. R. MURPHY

RECITALS HEARD IN QUAKER CITY HALLS

Concert Programs Are Presented By Soloists With Artistic Success

PHILADELPHIA, April 5. — Efreim Zimbalist was the soloist at the third of this season's faculty recitals of the Curtis Institute of Music on March 19, Casimir Hall being filled, as is usual at these events.

Mr. Zimbalist chose as his main offering the highly violinistic E Minor Concerto of Jules Conus, meeting its technical requirements with ease. Earlier he was heard in a Handel sonata and in a set of variations by Rosario Scalero, formerly composition teacher at the Institute, on a Mozartean theme, another virtuoso piece. Smaller pieces, in which Mr. Zimbalist figured either as a transcriptionist or as a composer, were Improvisations on a Japanese Tune, Kuraka-Kuraka, transcribed from the contemporary Yamada; a Polish Dance, neatly nationalistic, and a concert fantasy on Rimsky-Korsakoff's Le Coq d'Or. Harry Kaufman gave notable assistance at the piano.

Young Pianist Reappears

Mildred Gordon gave her second annual recital on March 20 in the Auditorium of the Ethical Society. Still very youthful, she has matured much since last spring in her approach to her music, and her already dazzling technique has gained new brilliancies. It would seem that Miss Gordon has little more to learn in pure pianism, but it will take the future to develop her interpretations. Schumann's Etude Symphoniques formed the most substantial part of the program. There were preludes and fugues by Bach; a couple of well delivered Chopin items; Liszt's Twelfth Hungarian Rhapsody; a brilliant Concert Mazurka by Alberto Jonás, Miss Gordon's teacher, and the Paderewski Variations and Fugue, Op.

11, which had an outstanding performance.

A St. Patrick's program was given on March 18 at the Plays and Players as the last of a series of Sunday evening concerts, under the direction of Mrs. Samuel Woodward, music chairman. An appropriate list was arranged, opening with a lecture-recital by Agnes Clune Quinlan on The Music of Ireland, illustrated by Miss Quinlan at the piano from her replete store of Irish music. Dr. John Becker, tenor, was heard to advantage in The Snowy Breasted Pearl, Kitty of Coleraine and other typical Irish melodies. Rachel Whitmer Place, soprano, concluded the program with typical ballads of the Emerald Isle.

Club Programs Appreciated

The annual junior program was given on March 20 in the Bellevue-Stratford by the Philadelphia Music Club. The Petit Ensemble, Florence Haenle, director, consisting of strings, flutes, trumpets, drums and piano, was heard in several items. Alvin Rudnitsky, violinist, Katharine Underwood, soprano, May Lee Doley, pianist, and Mary Louise Kildorf, diseuse, were solo contributors; and there was a charming dance pageant of youthful talent as a climax.

Artists of the Matinee Musical Club were heard in a long and varied program on March 18 in the St. James Hotel. A quartet consisting of Mary Ford, Charlotte Benney, Albertine Hundertmark and Natalie Ruth, with Virginia Snyder at the piano, was heard in appropriate works. Other applauded participants were Nina Pretymann Howell, violinist, Maybelle Marston, contralto, Mary Brooks Thompson, soprano, and Agnes Clune Quinlan, pianist. Myrtle Piper Lutz, and Mrs. Edward Philip Linch, the club president, were accompanists.

W. R. MURPHY

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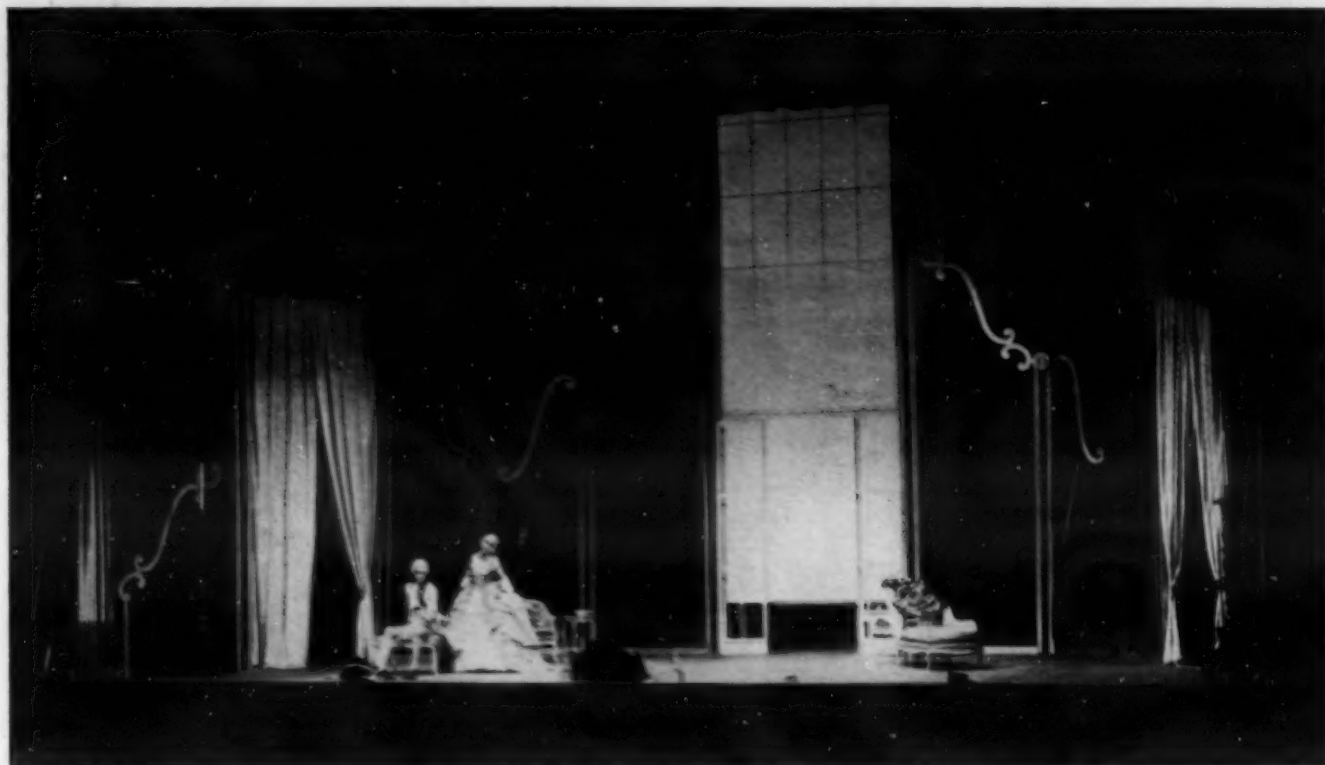
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The Secret of Suzanne in a Novel Framework



Geoffrey Landesman

The Effective Setting Provided for the Cleveland Orchestra's Production of Wolf-Ferrari's Comedy Under the Baton of Dr. Artur Rodzinski, With Mrs. Charles H. Strong (Formerly Eleanor Painter) as Suzanne and George Houston in the Role of Count Gil

CLEVELAND, April 5.—A setting in which appropriateness was effectively combined with simplicity transformed the stage of Severance Hall when *The Secret of Suzanne* was given on March 8 and 10 under the baton of Dr. Artur Rodzinski in the Cleveland Orchestra's season. The scenery, built

at home, was from the designs of Richard Rychtarik and contributed not a little to the atmosphere which was sustained with rare charm throughout the performances. The period in which the opera was done was that of Louis XVI. Mrs. Charles H. Strong (Eleanor Painter) had the role of Suzanne,

with George Houston as Count Gil. The part of Sante was taken by Elmer Lehr. Large audiences gave unstinted applause to all the performers. The latter part of the program brought dances by Harald Kreutzberg and Ruth Page, with Rudolph Ringwall conducting the orchestra.

DETAILED LISTS OF ANN ARBOR FESTIVAL

Programs of Six May Concerts Published—Many Artists to Take Part

ANN ARBOR, April 5.—Further details of the programs for the six May Festival concerts of the University Musical Society, Charles A. Sink, president, are now at hand. As already stated in *MUSICAL AMERICA*, the concerts will be given in Hill Auditorium from May 9 to 12, under the musical directorship of Earl V. Moore. The schedule is as follows:

Wednesday Evening, May 9
Chicago Symphony, Frederick Stock, conductor. Soloist, Rosa Ponselle, soprano.
Prelude and Fugue in E Flat (St. Anne's) Bach-Stock
Bel Raggio, from *Semiramide* Rossini
La Mer Debussy
Aria Miss Ponselle
Rhapsodie Espagnole Ravel
Freschi Luoghi Prati Aulenti Donaudy
Marietta's Lied, from *Die Tote Stadt* Krumpholtz
Respetto Wolf-Ferrari
Si Tu Le Voulais Tosti
My Lover He Comes on a Ski Clough-Leigher
Miss Ponselle

Thursday Evening, May 10
University Choral Union, Chicago Symphony, Earl V. Moore and Frederick Stock, conductors. Palmer Christian, organist. Soloists: Jeannette Vreeland, soprano; Paul Althouse, tenor; Chase Baromeo, bass; Mischa Levitzki, pianist.
The Seasons Haydn
Concerto in G Minor Saint-Saëns
Mr. Levitzki

Friday Afternoon, May 11
Young People's Festival Chorus, the Stanley Chorus, Orchestra, Eric De Lamar and Juva Higbee, conductors. Soloist, Guila Bustabo, violinist.
Allegro, from Brandenburg Concerto No. 2, in F, for Trumpet and Strings Bach
On Wings of Song Mendelssohn
Hedge Roses Schubert
The Blue Danube Waltz Strauss

Young People's Chorus
Introduction and Rondo Capriccioso Saint-Saëns
Miss Bustabo
The Ugly Duckling Granville English
Young People's Chorus
First Symphony Milhaud
By the Waters of Babylon Loeffler
The Stanley Chorus
Andante and Rondo-Allegro from *Symphonie Espagnole* Lalo
Miss Bustabo
Friday Evening, May 11
Chicago Symphony, Frederick Stock, conductor. Soloist, Lucrezia Bori, soprano.
A Night on Bald Mountain Moussorgsky
Voi Che Sapete, from *The Marriage of Figaro* Mozart
Miss Bori
Symphony No. 4, in E Minor Brahms
Recitative and Aria of Lia, from *L'Enfant Prodigue* Debussy
Miss Bori
Sailor's Dance, from *Pavot Rouge* Glière
Depuis le Jour, from *Louise* Charpentier
Miss Bori

Saturday Afternoon, May 12
University Choral Union, Chicago Symphony, Frederick Stock, conductor; Soloists, Jeannette Vreeland, soprano; Coe Glade, contralto; Arthur Hackett, tenor; Theodore Webb, bass.
Overture, *Caristimus* Beethoven
Symphony No. 9 (Choral) Beethoven
Ein Heidenleben Strauss

Saturday Evening, May 12
University Choral Union, Chicago Symphony, Earl V. Moore, conductor. Palmer Christian, organist. Soloists, Jeannette Vreeland, soprano; Coe Glade, contralto; Paul Althouse, tenor; Chase Baromeo, bass.
A Song of Peace (Ein Friedenslied) Heger
(English Version Arranged from Holy Writ by Earl V. Moore)
(First Performance in America)

Harriet Cohen Fulfills Numerous Engagements in England

LONDON, March 25.—Harriet Cohen, pianist, has appeared in numerous concerts since her return from America. Immediately after an appearance with

the Paris Symphony under the baton of Pierre Monteux, she fulfilled two engagements with Sir Thomas Beecham and the London Philharmonic, gave a recital with Lionel Tertis, viola player, presented a new Bax work, was heard at an Elgar memorial concert, made a tour in the West of England, and broadcast a recital from the B.B.C., all in a fortnight.

Miss Cohen will play in Holland in Easter Week, and then make a tour in Spain, giving performances of concertos with the Madrid Symphony under the leadership of Enrique Fernandez Arbós. She will give Paris and London recitals in May.

TOYKO LEADER RETURNS

Konoye, Conductor of New Symphony, Gives Colorful Program

TOKYO, March 25.—Hidemaro Konoye, conductor of the New Symphony of Tokyo, returned on Feb. 23 from visits to Europe and America, giving a program which included his arrangements of Schubert's Quintet in C, Op. 136, and Gagaku (Japanese classical melodies); Strauss's Don Juan, and Pictures at an Exhibition by Moussorgsky.

Leonid Kreutzer, pianist, has arrived to appear as soloist with the New Symphony in concertos by Mozart and Beethoven. He will give recitals here and in other cities and will teach at the Academy of Tokyo.

Two esteemed Japanese singers, Nobuko Hara, soprano, and Yishie Fujiwara, tenor, have come back from Italy and America and appeared in recitals.

E. K.

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Goossens Presents Parsifal Excerpts

Marks Lenten Season With Appropriate List For Orchestra

CINCINNATI, April 5.—Since no concerts were scheduled during Holy Week, Eugene Goossens arranged the following program of the Cincinnati Symphony as a prelude to the final seven days of the Lenten season on March 23-24:

Excerpts from Parsifal Wagner
Good Friday Music: Transformation Music and Closing Scene, Act I.
(Transcribed by Eugene Goossens)
Concerto Sacro No. 2 Werner Josten
Suite: The Convent on the Water's Edge
Casella

To the Good Friday Music, customarily heard at this time of year, Mr. Goossens added his own most dextrous and effective transcriptions of other portions of the Parsifal score and so was able to give over the entire first section of the program to Wagner. At various other concerts Mr. Goossens has given us an opportunity to hear Wagnerian transcriptions made by him-

self but none of them have been more engrossing and satisfying than these of the Parsifal music. It is interesting to note that save for one performance at an early May Festival, the Transformation Music has not been played in Cincinnati.

The Concerto Sacro was represented by the two movements, Lament and Sepulchre and Resurrection. They were beautifully presented and won much applause for the orchestra and for the composer who was in the audience. The piano portion of the score was played by John Quincy Bass. The Casella Suite provided an admirable ending to the concerts.

On Friday morning, March 23, in the Ballroom of the Hotel Gibson, the Matinee Musical Club presented Ethel Bartlett and Rae Robertson, duo pianists, in the final concert of the club series. The two artists had not previously been heard here and won great acclaim from the capacity audience which heard their concert.

SAMUEL T. WILSON

GUGGENHEIM FELLOWSHIPS GRANTED TWO COMPOSERS

Angna Enters also Shares Honor with William Grant Still and Douglas Moore

Announcements made of the tenth annual fellowship awards by the trustees of the John Simon Guggenheim Memorial Foundation include among the forty grants made this year the names of two composers and one dancer. The former are William Grant Still and Douglas Moore, and the latter, Angna Enters.

The foundation, which was created in 1925 by former United States Senator and Mrs. Simon Guggenheim as a memorial to their son, has as its purpose the assisting of scholars and creative artists to carry on their work for a period of time with complete freedom from competing interests. The stipend is, normally, \$2000 a year with adjustments to meet individual needs. Heretofore the fellowships have been granted for work abroad only, but this season provision is made to permit certain of the beneficiaries to remain in this country.

Mr. Still, whose works have been played by numerous orchestras both in this country and abroad, has signified his intention to continue his work in America. Mr. Moore, who is a member of the faculty of Columbia Univer-

sity, will go abroad for further study. Miss Enters will visit Greece to gather material for dance creations along the lines of primitive Greek dance and pantomime.

The Open Road Will Sponsor Trip to Festival in Leningrad

By arrangement with Intourist, the state travel bureau of the Soviet Union, The Open Road will sponsor a trip to Leningrad for the music festival to be held there from May 20 to 30. The group which will be under the leadership of Ashley Pettis, will leave New York on the George Washington on May 9. During the festival, symphony concerts, chamber music, operas and ballets will be given, all representing classical and modern Russian composers. Efrem Zimbalist and Jascha Heifetz are among those to be heard; and Margarita Heifetz, nine-year-old conductor-pianist, will lead an orchestral concert and appear as soloist in a Tchaikovsky concerto.

Soloists Engaged for Elijah Concert in Ithaca

ITHACA, N. Y., April 5.—For the presentation of Elijah—to be sung on May 5 by a chorus of 450 conducted by Paul J. Weaver and accompanied by the New York Orchestra—the following soloists have been engaged: Emily Roosevelt, Doris Doe, Dan Gridley and Richard Bonelli. J. M. B.



Pasquale Amato, Long a Star at the Metropolitan, Directs New Popular Opera Season

RODZINSKI HAS NEW POST IN INSTITUTE

To Head Orchestra Department in Cleveland Organization Next Season

CLEVELAND, April 5.—The Cleveland Institute of Music announces that Dr. Artur Rodzinski, conductor of the Cleveland Orchestra, will have charge of the orchestra department during the season 1934-35. Dr. Rodzinski will conduct one rehearsal a week and one public performance will be given under his baton.

All students in the orchestra department will be specially prepared for symphonic ensembles and, therefore, eligible for favorable consideration as applicants for positions in symphony orchestras. Teachers of orchestral instruments will be chosen from among the leading players of the Cleveland Orchestra.

The monthly student recital took place on March 23. Ann O'Bryan, Maryet Biggs, Lillian Greive, Pauline Thesmacher, Elizabeth Stoeckler, Clement Miller, and LeRoy Collins played works of Beethoven, Handel, Mozart, Mendelssohn, Schubert, Lalo, Brahms, and Wieniawski.

On April 6, Lila Robeson, former contralto of the Metropolitan Opera Company, was to speak in the Comparative Arts Course on French Opera. On April 11, three newly appointed members of the faculty will be heard in joint recital, Emanuel Rosenberg, Homer Schmitt and Lawrence Stevens.

HIPPODROME OPERA DIRECTED BY AMATO

Season Opens on Easter Sunday with Admired Production of Carmen

The New York Hippodrome, which housed grand opera last summer and fall, was again the scene of this form of musical entertainment at popular prices when Bizet's Carmen was sung on Easter Sunday evening.

Pasquale Amato, for many years a leading baritone of the Metropolitan Opera, is artistic director of the new organization. Ralph Errolle, former tenor of the Metropolitan, is general manager, and Cecil E. Maberry, managing director. W. A. Carroll, president of the Hippodrome, completes the directorate.

Evidence of the wisdom of having Mr. Amato as the artistic head of the organization was clear before the first act of Carmen was half way through. First and foremost, the performance began on time. Second, it had evidently been rehearsed both as to music and action. Third, besides excellent principals, there were a more than adequate chorus and a sufficiently good orchestra.

Bruna Castaga, whose Carmen is familiar from previous hearings on the same stage, has re-learned the role in very good French. Her singing was admirable. Ralph Errolle gave a magnetic performance of José and his Flower Song held up the show. Joseph Royer was a lusty Escamillo and Lucy Monro made an appealing Micaela. Other roles were sung by Louis Cronheim, Georgia Standing, Amund Sjo-vik, Thomas Thomas, Lodovico Oliviero and Paul Farber. Giuseppe Bamboschek conducted a well balanced ensemble.

Prize Awarded to Young Tenor of New York

The award sponsored by Lauritz Melchior, tenor of the Metropolitan Opera, for the most promising young tenor voice, was bestowed on Frederic Langford, of New York, in Knabe Hall on the afternoon of March 31. The judges included Arnold Schönberg, Tullio Serafin, Gertrude Kappel, Frida Leider, Grete Stueckgold, Dorothee Manski, Doris Doe, Gladys Swarthout, Maria Gay, Mr. Melchior, Giovanni Martinelli, Nino Martini, Paul Althouse, Charles Hackett, Friedrich Schorr, Emanuel List, Gustav Schützendorf, Max Altglass, Marek Windheim, Frank Chapman, Leonard Lieblich and Fitzhugh W. Haensel.



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STEPHEN FOSTER'S CAREER IN THE LIGHT OF TODAY

(Continued from page 5)

the Susanna theme and thus opened the door to a flood of arrangements, perversions and monstrosities committed with or without credit to the composer. One wonders whether Foster always recognized his lifting nonsense-song as it did duty as polka, quadrille and band quick-step, to say nothing of trill-laden fantasies in the concert room.

Howard lists, in all, some 188 songs, several with alternate titles; a dozen instrumental works, exclusive of Foster's arrangements of music by other composers, and enumerates the contents of Foster's Social Orchestra, in which a few Foster compositions hold place with various melodies of other composers, arranged as duets, trios and quartets, as well as flute or violin solo. Also, he catalogs various Derivata, in which Foster used his own melodies over again as settings for new words. Books of hymn-tunes and political and patriotic war songs, among the most inferior of his melodies, clutter the last years when inspiration had fled and the man who had been something of a genius degenerated into what he himself described as a "song factory."

Newer Saw "Swanee" River

Foster never saw the Suwannee River, that nondescript little stream in Florida that was made a household word around the world. The name merely suited his purposes better than Pedee. The old question as to how much of the South there is in his Southern songs, how much of the Negro in his lays of the Black Man, is explored, though not exhaustively, by Mr. Howard.

In his own time, it was pointed out by Foster's critics that his songs were the product of the white-man's Negro minstrelsy and not of racial influence. As a boy, Stephen heard authentic Negro music in a Negro church and is supposed to have been excited by it. The position of Pittsburgh at the head of the Ohio River, with regular steamboat traffic linking it with New Orleans, resulted in a relation to the South not shared by other Northern cities, and no doubt the crews and cargoes of the river boats conveyed to Stephen's youth some flavor of the plantations. Early in his life, he made a trip to Augusta, Cincinnati and Louisville with his mother and one of his sisters; and his work in Cincinnati may have given him further contacts with the Southern life so near at hand.

But it was not until his place had been won as a writer of "Ethiopian" ballads—the title which he and others used in his day—that he really saw the country below the Mason and Dixon line in a leisurely pleasure trip to New Orleans. It is related how his reference to "Old Uncle Ned," whose "fingers were long like the cane in the brake," struck Southerners so happily "that it was almost impossible to convince them that the writer had never seen a cane-brake." Be that as it may, Foster was scolded in his years of fame, along with other writers of songs in Negro dialect, as producing melodies that were either "black things whitewashed or white things blackwashed." He virtually abandoned this dialect in his later years. Old Black Joe, for instance, abjures it.

Reclaimed Old Folks at Home

Foster wrote "Ethiopian" melodies from choice. He made this clear in a letter to the all-popular minstrel, E. P. Christy, in whose name appeared as author and composer on the first edi-

tion of Old Folks at Home. Foster changed his mind about not wanting his own name connected with this best seller, and in reclaiming his own brain-child from Christy he avowed his future purpose to be that of writing better songs of this character than any one else. He did. And he made more money, it seems safe to say, than was made by any composer of "serious" or "art" songs in the America of his generation.

Mr. Howard's tabulations of Foster's royalties, plus sundry outright sales, are illuminating. During his lifetime, Foster received \$15,091.08 from his several publishers and after his death \$4,199.24 was paid to his heirs, a total of \$19,290.32. This must be multiplied several times for its equivalent today. Nor is it to be forgotten that most of what he earned during his life was crowded within a decade.

New York was Foster's Waterloo, but it is probable that he was already defeated by the drying up of his springs of inspiration before the wine-cup (and later the cheapest brown sugar rum), together with "the ague" (which may have been tuberculosis), brought him to his sorry final state. Yet he seems not to have been a drunkard. He worked industriously, the while he imbibed and went down hill. Mr. Howard reconstructs the tale of Foster's death from the words of others, checking them until the facts, scanty as they are, seem reasonably clear. The hospital records have aided him to set things right. Foster was the victim of an accident in his lodgings. He lost much blood and was too weak to rally.

Foster's Art Possibilities

Whether, if he had prepared himself for "serious" composition by adequate studies, this composer of popular "heart" melodies might also have been an artist like Franz Schubert, remains conjectural. Certainly, as Mr. Howard's extra-musical evidence attests, Foster had only an elementary knowledge of theory, and he exposed it in a letter to a musical journal which is quoted in this biography. His musical tastes, as indicated by some piano music he possessed, were of an ordinary level (Weber is the most notable name encountered), but they were not bad.



Facsimile of the Last Page in the Note Book of Stephen Foster

He apparently had some facility as an amateur pianist, but flute, guitar and banjo were equally to his liking. It was the guitar age.

The operatic ending of Come Where My Love Lies Dreaming, his one effort at a "composed-through" song (which may have been the result of coaching by his musically-educated friend, Kleber) leaves one to wonder whether a little knowledge would not have been a dangerous thing in Foster's case—whether he could have retained his flavorful simplicity and direct appeal if he had acquired the degree of technical expertness possessed by sundry American song writers of his time who were regarded as acceptable musicians, but who are utterly forgotten today.

In the face of these dubious speculations, one must accept Foster's music as it is, and see in it a record of the American people of his time; as well as the personal outgiving of an individual who was altogether of that people and that time—though his best melodies, we

believe, have in them the enduring qualities of folk-song.

If, as so often charged, this music was born of the then ubiquitous minstrel show, was there ever an entertainment or institution more completely and inescapably American than the minstrel show? Foster wrote for his market, but, as Mr. Howard asserts in his first pages, "the market never soiled his work—it merely gave him a voice that would be understood."

We close this valuable biography pondering many things—among them the circumstance that this most American of song-writers was born on the Fourth of July and that very Fourth of July which saw the passing of Thomas Jefferson and John Adams—the fiftieth anniversary of the signing of the Declaration of Independence. He died when the thunders of Grant's guns were leading to the desperate close of the long war that threatened to disrupt the Union these Presidents had served—as Foster, too, served in his utterly different way.

EASTMAN SCHOOL GIVES BEATITUDES BY FRANCK

First Performance of Oratorio in Rochester Is Attended with Marked Success

ROCHESTER, April 5.—The Eastman School Chorus, conducted by Herman H. Genhart, and with the Kilbourn Hall Orchestra as accompanist, presented Franck's oratorio The Beatitudes in the Eastman Theatre on March 23. It was a "first performance" for Rochester, and a good-sized audience turned out to hear it. Soloists were Clarice Spencer and Louise Tobey, sopranos; Dorothy Pfeffer, mezzo-soprano; Sidney Carlson, tenor; Paul Oncley, baritone; Carl Senne, baritone; Michale Vacanti and Frederick Tooley, basses. Alma Lissow Oncley was at the organ.

The chorus and soloists gave a very fine rendering of this infrequently heard work, bringing out the dignity and dramatic sense of the music, and the orchestra provided expert support. Mr. Genhart's conducting is always authoritative and replete with fine musicianship.

M. E. W.

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Excellent Music of Varied Types Seen in New Issues

Sodero Shows Fine Skill in Two Pieces for Wind Quintet

Cesare Sodero, for whose musicianship one can have only the highest respect, shows his skill in two small pieces for wind quintet, a Morning Prayer and Valse Scherzo (New York: Associated Music Publishers, Inc.). Both are for flute, oboe, clarinet, bassoon and horn. In the first, we have a lovely Adagio, 6/8, in B Flat, with a charming opening melody for the clarinet, with a middle part, 3/8, followed by the return of the original melody, set this time an octave higher, in the flute. The Valse Scherzo, as its title indicates, is a lively, light and graceful piece, with a gay main theme in the flute in E Flat, a contrasting melody in C Minor in the bassoon, with a fascinating development leading back to the restating of the principal melody.

Maestro Sodero writes with comforting clarity. His part-writing is securely managed, contrived naturally and with real knowledge. With it all, the pieces are not difficult and will be ideal for woodwind groups in the high schools. Scores and parts are issued. There is a B Flat tenor saxophone part published to replace the horn when the latter is not available.

Three Striking Piano Works by Lazar Weiner

Lazar Weiner's Prelude, Dance and Little Story (A Maisele) are three piano compositions that deserve to be known by all interested in music of modern tendency. (New York: J. Fischer & Bro.) Mr. Weiner, a young New York musician, has a decided feeling for modern harmony, which his Prelude exhibits very happily. It is a Lento in E, free in rhythm, as well as in harmonic texture, with genuine feeling underlying it. In the Dance he has developed an interesting right hand figure, which moves over the main melody in octaves in the left hand. Fleet fingers are required, as well as a generally advanced piano technique, to present this piece properly. In his Little Story, he gives us another type, based on a folk motive, that has an appeal, both for its interesting material and its pianistic decorative trappings. Like the Dance it is technically for advanced players only.

Walter Keller Writes Two Fine Organ Pieces

Organists will welcome two compositions by Walter Keller, Consummation, Op. 14, No. 1, and Fulfillment, Op. 14, No. 2 (New York: J. Fischer & Bro.) which are sterling examples of their composer's art. Both are sustained movements, Andante, written for the organ by one who understands the idiom of the instrument thoroughly. Mr. Keller is an individual harmonist and his polyphony is as interesting in conception as it is masterly in execution. The pieces are dedicated to Arthur Foote and Clarence Eddy, respectively, and are recital works of genuine worth.

Schirmers Issue Excellent Material for Young Bands and Orchestras

Both in its series for young bands and orchestras G. Schirmer, Inc. has made recent additions of excellence. In its Master Series for Young Bands appear a Mozart Suite, consisting of the March of the Priests from The Magic Flute, the theme for the Piano Sonata in A, the Minuet from Don Giovanni, his Ave Verum Corpus and the famous Rondo alla Turca. Haydn is represented in the same series by a Suite, in which are included the Gloria in Excelsis from his First Mass in B Flat, an Arietta in E Flat, the Minuet from the String Quartet in D, Op. 20, No. 4, the theme from the Piano Sonata in G, the Adagio from the String Quartet in G, Op. 64, No. 4 and The Heavens are Telling from The Creation.

The material has been selected by Victor L. F. Rebmann, edited by Joseph E. Maddy, two authorities in the field, and the arrangements have been well made by Tom

Clark. The short scores give the conductor adequate knowledge of what is going on. Mr. Clark is to be praised for keeping his arrangements within the technical grasp of young players.

No. 12 of Schirmer's Elementary Orchestra Series, selected and edited by Dr. Rebmann, brings us a work entitled A



Cesare Sodero, Who Has Written Two Charming Pieces for Wind Quintet

Little Suite. The composer is Lucina Jewell, the arranger again Tom Clark. The suite consists of a Prelude, Sarabande, Gavotte, Air and Jig, melodious music in the olden style, attractive in content. The instrumentation is ideal for school purposes with ad lib. saxophone parts, E Flat altos to replace French horns when not available, and third and fourth violins ad lib.

Unusual Additions to Witmark Instrumental Library

New additions to the Witmark Instrumental Library, a series that has made a definite place for itself in the last few years under Richard Kountz's editorship, include one for an unusual combination, a Sextet, Op. 30, by Oskar Böhme, for three trumpets, horn, baritone and tuba. It is conceived along conservative lines, with an impressive Adagio ma tanto as the opening, leading into an Allegro molto, followed by an Allegro vivace (the Scherzo movement); then comes a fine Andante cantabile, with an Allegro con spirito in 6/8 as the finale. The writing is exceptionally well done and absolutely idiomatic as to instrumental technique. Score and parts are issued in a splendidly engraved edition. A horn part to replace a missing third trumpet and a trombone (or baritone) part to replace horn are included. This is a strong and melodic work, forty-five pages long in score, one that should be welcomed by organizations seeking worthy material.

The literature for this brass combination being woefully small, the publishers offer two shorter pieces, these for two trumpets, horn, trombone, baritone and tuba. Frontier and Rain J. L. Tallmadge. They are programmatic pieces, based on poems by Florence I. Otis, printed as prefaces to the scores. Unconventional in style, they will make ideal program numbers.

Mozart's Divertimento No. 4 for two clarinets and bassoon, a charming bit if ever there was one, is issued in the same series, edited nicely by Theodore M. Finney. For wind sextet, flute, oboe, and pairs of clarinets and bassoons, we have the attractive Finale from Beethoven's Sonata, Op. 10, No. 2, admirably scored by William C. Schoenfeld. The thematic material, in spite of having been written as piano music, seems to fit the wind medium perfectly and makes a rollicking number.

For string quartet players the superb Adagio from Haydn's Quartet, Op. 64, No. 5, is issued, edited for school use by Marc Tarlow, who has made it playable for beginner's high school quartet by the elimination of these embellishments in the first violin part which occur in its original form. An attractive transcription by Antonio E. Cafarella for string quartet of a posthumous Minuet in F of Schubert will find many who will add it to their repertoire. It is not difficult to play, and is well edited and bowed. The Tarlow edition of the Haydn is bowed and fingered also.

Admirable Songs and Octavo Numbers Issued by Galaxy

Two admirable new octavo numbers from the Galaxy Music Corporation are Carl F. Mueller's Ministry of Song for eight part unaccompanied mixed voices and Royal Andrews Merwin's Weep You No More, for unaccompanied male voices.

Mr. Mueller's anthem is a fine example of smooth, well sounding a cappella writing, revealing a decided gift for handling choral voices. In his setting of the familiar Weep You No More, Mr. Merwin has kept in mind the importance of expressing the mood in music of simple texture. This is the reason for his having given us so satisfactory a setting, one that sings easily and has an appeal. It is four part throughout and may, therefore, be sung by a male quartet as well as by male chorus.

In the field of concert songs, Galaxy offers two admirable new ones, Louise Snodgrass's The Still of Evening and Charles Cohen's Alas, That Spring Should Vanish with the Rose. The former is in its composer's best manner, a text of twilight mood by Gerald T. Hodge, gracefully voiced in tints of tender beauty. The song is dedicated to A. Walter Kramer and is for medium voice.

Mr. Cohen's setting of the familiar lines from Omar Khayyam, for low voice, is not only the best setting of these verses that we know, but it introduces to use an unusually gifted song composer. There is a spontaneity, a dignity and an emotional conviction in this music that deserves serious attention, as well as discerning praise. It is an ideal contralto song for recital purposes.

Excellent Chamber Music from Russia

A wholly delightful new chamber music work is B. Karagitcheff's Quartet No. 4 (Moscow: State Music Publishers. Sole Agents in America: Amkniga Corporation, New York) for strings, the pocket score issued, as well as the separate string parts. Here is a composer whose name is wholly new to us, but we shall remember it pleasantly from an examination of this quartet, which bears the title "Aserbaidjan."

Karagitcheff's music is frank, without pretense, it flows naturally and is structurally sound. The movements are an Allegretto, 3/4, in G, entitled Le Branle; a Chanson, Andantino cantabile, 3/4, in C, and a concluding one called Danses, Allegro, B Minor, ending in Major. There is nothing formal about this music, in tone or manner. But it will be admired for its very disregard of some of those qualities, which purists for years contended were essential in a string quartet, but which we now know are not. Though intended for concert use, it can be played by capable amateurs.

Viola players will like, also, from the same publisher's catalogue, a Suite for viola and piano by N. Tchemberdchey, consisting of an Andantino, 7/4, C Minor, a Moderato con moto, common time, A Minor, and an Allegro, common time, in F. This is its composer's Op. 4 and seems to be a work of a young man. There is, however, real promise in it, a decided melodic feeling, and some engaging harmonic flights. One of the latter, the last measure of the second movement, is a blending of A Minor and A Flat Major, which, though it jars the eye as viewed from the printed page, is extremely alluring to the ear as employed here.

For 'cello and piano we have the serenade from a set of Vier Stücke mit Benutzung von Themen der Lautenmusik des XVI und XVII Jahrh (Four Pieces Based on Themes from the Lute Music of the XVI and XVII Centuries), by S. Vasilenko, Op. 35. A truly charming piece, admirably set for the instruments, by this Ukrainian composer, whose music is not entirely unknown in this country. The composition may also be played for viola and piano, the reverse side of the 'cello part containing the viola version.

Maurice Baron Appears as Skillful Song Composer

Hitherto known as an instrumental composer and rranger, Maurice Baron is introduced by G. Ricordi & Co., New York, as a song composer, with seven songs, some of them decidedly ambitious in style. Of them we like best the Lake Song, a setting of a lovely poem by Jean Starr Untermeyer. A fine baritone song is his Prayer, a poem by Louis Untermeyer, which offers opportunities for dramatic delivery. Lifting and definitely in character, is his Ah, Sweet is Tipperary. There is melodic beauty in his O Beautiful Star, an Oscar Wilde poem, in his Love Song, a Harriet Monroe poem, and a rousing quality in Pirate Treasure, to a poem by Abbie Farwell Brown. Only one song has a ballad feeling, Love Came Across the Meadows, to words by James B. Kenyon.

The songs are all for medium voice. Mr. Baron is shown in them to be a skillful musician, who in this division of composition is quite as much at home as in the instrumental field, in which he has long been recognized as a brilliant and imaginative orchestrator.

Briefer Mention

Song

Do Not Chide Me. A song in ballad style, by Ernő Balogh, accompanist of Lotte Lehmann, who has sung it successfully in her concerts this season. High edition only. (Carl Fischer.)

Cantata for Mixed Voices

Great is the Lord. By Leo Sowerby. This is a fine, dignified cantata for dedication festivals, written to commemorate the 100th anniversary of the founding, in 1934, of St. James' Church, Chicago. Mr. Sowerby has written for his choral voices with characteristic freedom and technical certainty, building his structure firmly. It is one of the most eloquent settings of Psalm XLVIII that we have seen. The edition at hand is with organ, a big and taxing part, obviously a reduction of the orchestral score. (Gray.)

Anthems (Unaccompanied)

O Love, Divine, How Sweet thou Art. By George Ross. A four-part anthem of sterling quality, for capable choirs only. Hosanna. By David Hugh Jones. One of the best pieces of its kind to come to our notice. The voices are freely divided, in as many as seven and nine parts. Dedicated to Dr. John Finley Williamson and the Westminster Choir. (Carl Fischer.)

Part Songs

For Unaccompanied Male Voices

De battle of Jerico. A well-handled arrangement by Hugh S. Robertson of this Negro spiritual. Drink of this Cup. A gay Irish melody well arranged by Lionel Field. Blow, Blow, thou Winter Wind. By S. E. Lovatt. Shakespeare's verses well set in modern idiom, difficult, but seemingly worth the effort. (Curwen.) Plastered. By G. Aackley Brower. A humorous bit for glee clubs. Drink to Me only with Thine Eyes. Max Vogrich is responsible for this beautiful arrangement. Dream-Pedlary. The old Beddoes poem. If There were Dreams to Sell, finely set by T. Frederick H. Candlyn, one of the most interesting part songs of the year. (Carl Fischer.)

New York Hears Superlative Orchestral Programs

Philharmonic - Symphony, Philadelphia Orchestra and Juilliard Orchestra Provide World's Best Music for Manhattan Audiences — Stokowski Features Glière Symphony — Hans Lange Assumes Baton to Enable Toscanini to Rest — Special Program Given for Italian Maestro's Birthday — Bach and Brahms Concertos Played on Juilliard Program

WITH the Philadelphia Orchestra as the only visiting body during the past fortnight, New York had to depend upon its local organizations for orchestral music, which meant the Philharmonic-Symphony, and one concert by the Juilliard Orchestra. Stokowski featured Glière's symphony descriptive of the Russian folk hero Ilya Murometz and delighted with excerpts from Parsifal. Hans Lange replaced Arturo Toscanini in order to let the latter take a well-earned rest. On the birthday of the Italian conductor on March 25 a special program was given. Six artists were heard on the Juilliard series illustrating the literature of the concerto. José Iturbi and Mischa Levitzki were Philharmonic soloists.

Two Heroes and a Faun

Philadelphia Orchestra, Leopold Stokowski, conductor, Carnegie Hall, March 20, evening:

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"MY ROSE" - - - - -

DEEMS TAYLOR

OPUS 6 - - - - -

High, A; Low, F50

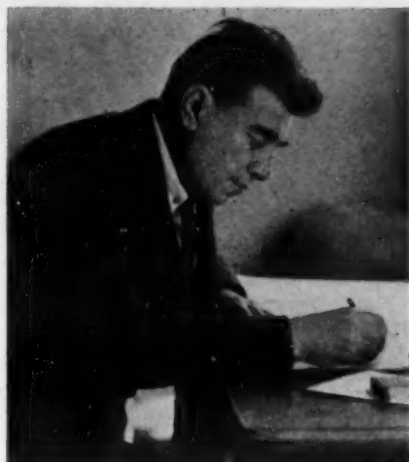
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Reinhold Glière's Symphony, Ilya Murometz, Was Featured on a Program of the Philadelphia Orchestra

Symphony, Ilya MurometzGlière
The Afternoon of a FaunDebussy
Excerpts from ParsifalWagner

Though it was completed some twenty-three years ago and introduced to America by the Chicago Symphony as far back as 1918, Glière's Ilya Murometz was accorded its first New York performance at this concert. Today, the composer is said to be one of the most popular musical figures in the new Russia of the Soviets. But the Glière of Ilya Murometz is the Glière of the old regime, a compound of Tchaikovsky, Borodin, Rimsky-Korsakoff and others of the elder glorifiers of Imperial Muscovy, with liberal borrowings from Wagner and less positive reminders of sundry other music-makers of the western world. His symphony harks back to the orchestral canvases of Liszt and its four movements, though logically built with reference to the symphonic structure, are so programmatic in intent and effect as to suggest a succession of tone-poems.

Inevitably there is a feeling of excess and prolixity in this succession of protracted descriptive movements, each dealing with heroic exploits in the life of the legendary Ilya. There is much that is sumptuous and often stirring in Glière's instrumental blazonry as he makes brilliant use of a very wide gamut of orchestral color. The score abounds in melody as well as scintillant devices of scoring. But it remembers too much, and it palls, even as a splendid parade of glowing effects, after asserting its greatest measure of vitality in the vigorous first movement. The symphony was magnificently played.

Mr. Stokowski's Faun has long been known as the most voluptuous of the forest demigods who pursue their woodland reveries into the boskages of a whole-tone sleep. The rare individuality of the Debussy masterpiece stood forth in all the glow of sensuality which is so peculiarly within the province of this orchestra and this conductor to convey. The Parsifal excerpts, all drawn from the third act and welded together by Mr. Stokowski with the thought of showing the development of spiritual exaltation and leadership in Wagner's witting, were invested with much splendor of sound. The audience was one of generous proportions and commensurate enthusiasms.

Hans Lange Again at the Helm

New York Philharmonic - Symphony, Hans Lange, conductor, Carnegie Hall, March 22, evening:

Concerto Grosso in DHandel
Symphony No. 3, in DSchubert
Intermezzo in Modo Classico; Scherzo, Moussorgsky
Tone Poem, The OceanHadley
Two Dances from The Bartered Bride, Smetana

Mr. Lange exchanged weeks with Mr. Toscanini in order to let the latter have a much-needed rest. The beautiful string tone of the orchestra was the feature of the Handel work. The Schubert Symphony,

not one of that composer's most interesting, was played lovingly.

The early Moussorgsky bits, melodious but lacking in the vigor of his later works, were worth hearing, however, Dr. Hadley's piece was atmospheric and the com-



Mischa Levitzki Was Soloist at a Students Concert of the Philharmonic-Symphony

poser was compelled to come out on the stage and acknowledge applause. Perhaps, when all's said and done, The Bartered Bride dances carried away the honors. D.

Juilliard Concerto Series Reaches Its Fifth Program

Orchestra of the Juilliard School of Music, Louis Persinger and Albert Stoessel, conductors. Soloists: Rosina Lhevinne, Carl Friedberg, James Friskin, John Erskine, pianists; Hans Letz, Albert Stoessel, violinists. Juilliard School Auditorium, March 23, evening:

Concerto in CBach
Mme. Lhevinne, Mr. Erskine, Mr. Friskin
Concerto in D MinorBach
Mr. Stoessel, Mr. Letz
Concerto in B FlatBrahms
Mr. Friedberg

With this Bach-Brahms arrangement the fifth of the six concerts given to illustrate the literature of the concerto proved to be one of the best chosen programs yet offered. The Bach Triple Piano Concerto enlisted the services of Mme. Lhevinne, Mr. Erskine and Mr. Friskin. For the Concerto for two violins Mr. Stoessel stepped out of his wonted role as a conductor to join Mr. Letz in the solo parts. The co-operation of soloists and Mr. Persinger, who conducted both works in an authoritative manner, resulted in well-knit performances. After the intermission Mr. Stoessel took over the baton and Mr. Friedberg played the piano part of the Brahms Concerto with a virtuosic elan that aroused much enthusiasm.

As a matter of fact, much applause was accorded all the soloists and both conductors by the large audience.

Toscanini's Birthday Concert

New York Philharmonic-Symphony, Arturo Toscanini, conductor, Carnegie Hall, March 25, afternoon:

Symphony No. 6 (Pastoral)Beethoven
Symphony in D MinorFranck

Aside from the birthday felicitations showered upon Arturo Toscanini—as described in a news account elsewhere on another page—this concert was a benison of beautiful music superbly played, to the obvious delight of the Palm Sunday audience. In quality of tone and perfection of detail the performances of both symphonies were of the high standard that has

(Continued on page 43)

A COLUMN Directed to Supervisors

THE material in this column was especially selected for its suitability for use in the High Schools. Both Supervisors of Instrumental, and, of Choral Music will find items, in this listing, of great interest to them.

THE GALAMUSE INSTRUMENTAL LIBRARY

under the Editorship of

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No. 1 CHOPIN—Fugue in A Minor
Transcribed for String Orchestra
By A. WALTER KRAMER

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From Sonata in G Minor, Op. 22
Transcribed for String Orchestra
By A. WALTER KRAMER

No. 3 POLDOWSKI—Suite Miniature
Transcribed for Woodwinds
By GEORGES BARRÈRE

ELIZABETHAN STRING MUSIC

BYRD—Fantasia No. 1
for Two Violins, Two Violas and Two 'Cellos
Fantasia No. 2
for Two Violins, Two Violas and Two 'Cellos
Pavan and Galliard
for Three Violins, Viola and Two 'Cellos
GIBBONS—Pavan and Galliard
for Two Violins, Two Violas and Two 'Cellos
TOMKINS—Fantasia for Strings
for Two Violins, Two Violas and Two 'Cellos

CANZONETS and MADRIGALS

MORLEY—12 Canzonets for Two Voices
WEEKES—Come Let's Begin to Revel't Out S.S.A.
EAST—How Merrily We Live S.S.A.
WEEKES—Strike It Up Tabor T.T.B.
MORLEY—O Sleep, Fond Fancy T.T.B.
WILBYE—Happy, O Happy He S.A.T.B.
FARMER—Fair Phyllis I Saw S.A.T.B.
MORLEY—April Is in My Mistress' Face S.A.T.B.

PART SONGS Mixed Voices

THIMAN—Go, Lovely Rose
CADMAN—Glory
MEAD—Spanish Ladies
TCHESNOKOFF—As a Flower Sorely Fadeth
VAUGHAN WILLIAMS—Loch Lomond
—The Dark Eyed Sailor
—Just As the Tide was Flowing

Female Voices

BRANSCOMBE—May Day Dancing
IRELAND—See How the Morning Smiles
HOLST—Pastoral
SCOTT-KRAMER—Don't Come in Sir, Please
KERNOCHAN—Fresh Spring

Male Voices

MERWIN—Weep You No More
MEAD—Spanish Ladies
COLLINGWOOD—The Vagabond
KERNOCHAN—Smuggler's Song
VAUGHAN WILLIAMS—The Farmer's Boy

Selections on approval, and complete catalogues will be sent upon request.

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New York Concerts Maintain High Standard

General Excellence Noted in Musical Events Despite Approach of Season's End—Roth Quartet Presents Two Concerts of Contemporary Works and Musical Art Quartet Gives Beethoven and Franck—Stojowski Plays With Helvetia Männerchor—Tokatyan Greeted in Song Program—Emy-Lou Biedenharn Makes Fine Impression in New York Debut

DESPITE the fact that the end of the concert season is not far off, the high standard of quality of musical events in New York which has been evident during the winter, was remarkably maintained during the past fortnight. Albert Stoessel presented the Bach B Minor Mass with the New York Oratorio Society. The Roth and Musical Art quartets were heard, the former in two programs. Sigismond Stojowski was soloist with the Helvetia Männerchor. Armand Tokatyan was well received in a song program and Emy-Lou Biedenharn made a highly favorable impression at her first New York appearance. Olin Downes and Walter Giesekeing concluded their lecture-recitals.

Roth Quartet Continues Modern Series

Roth Quartet: Feri Roth, Jenő Antal, Ferenc Molnár, János Scholz. Steinway Hall, March 19, evening:

Quartet: Lento molto; Rondino.....Honegger
Quartet in F Sharp Minor, Op. 13, No. 2
Weiner

Continuing their service to a small but devout public, the Roth players brought out three works from widely separated countries, but not so divergent in actual musicality or sound as might have been expected. Both the Honegger and Copland are earlier works; both diffuse a "sweeter" atmosphere than these composers have favored more recently. The Adagio of the Honegger is by far the most coherent, meaningful portion, possessing a definite and nostalgic mood and creating a wistful and often passionate impression. The same discrimination holds for the Copland pieces. It is the Lento which sounds real, and which offers quite a touching beauty.

Leo Weiner's Quartet won the Coolidge prize about fifteen years ago, so that it, too, harks backward instead of forward. It is well-made, secure in its premises and traditions (*vide* Brahms and Franck), and pleasant enough not to be labeled "Modern." The quartet played all three works with distinguished tone and musicianship.

Downes and Giesekeing Give Second Lecture-Recital

The second lecture-recital in the series of four being given by Olin Downes, music critic of the New York Times, and Walter



Sasha
Emy-Lou Biedenharn, Contralto, Was Applauded at Her New York Debut

Giesekeing, illustrating the evolution of piano music from Bach to Debussy, took place in the Town Hall on Monday evening, March 19, before another large audience. On this occasion Mr. Downes traced the development of Beethoven, as revealed in his works for the piano, in an enlightening and entertaining fashion, coupling the great Bonn master and Schubert as representing the later classic period in piano music.

Mr. Giesekeing's contributions were Beethoven's Sonata Appassionata, Op. 57, and Sonata in C Minor, Op. 111; and, between them, a Schubert group consisting of the first three movements of the posthumous Sonata in B Flat and three of the Moments Musicaux, Op. 94. They were: No. 2 in A Flat; No. 3 in F Minor; and No. 6 in A Flat. The first and last movements of the Appassionata were excitedly dramatic, as was also the first movement of Op. 111. The same quality crept over to some extent into the Arietta of the latter work at the expense of some of the super-earthly essence of that movement.

Mr. Giesekeing's playing of the Molto Moderato and Andante Sostenuto of the Schubert Sonata and the two shorter pieces in A Flat was of great lyrical loveliness and ineffable beauty of tone; but it cannot be gainsaid that, despite his transfiguring treatment of the work, the Sonata might well have been omitted. Not only did Schubert's wistful nostalgia begin to pall long before the group was ended, but the piece extended the program to an undue length.

There was much applause for both Mr. Giesekeing and Mr. Downes.

The Woodside Give Historical Program

Freda Woodside, soprano, and James Woodside, baritone, with Howard Kubik at the piano, gave a recital in the Barbizon Plaza on the evening of March 19.

The program, a historical one, was designed to trace the evolution of German lieder from medieval times to Brahms. It began with a two-part fugue by Oswald

von Wolkenstein, the last of the Minne-singers. The entire first group was of unfamiliar works of the fourteenth, fifteenth and sixteenth centuries. The second section, all of duets, was by Hammer-schmidt, Schütz and Krieger and closed with Bach's Coffee Cantata sung in English. The third section was by Haydn, Mozart and Beethoven, and the final one, contained duets and dialogues by Schubert, Schumann and Brahms.

The audience evinced decided enthusiasm for the work of both artists as soloists and in their duets. One work was repeated and three encores were given.

Musical Art Quartet Ends Series

The Musical Art Quartet, consisting of Sascha Jacobsen, Paul Bernard, Louis Kievman and Marie Roemaet-Rosanoff, gave its last concert for the season in the Town Hall on Tuesday evening, March 20. Again a large audience attested the widespread interest this organization has aroused in circles in which sincerely played chamber music is valued. The program

consisted of but two compositions, both of extended dimensions, Beethoven's Quartet in A Minor, Op. 132, and Franck's Quintet in F Minor, in which Harry Kaufman was the assisting pianist.

The Beethoven was played with excellent tone quality, nicely adjusted balance and a consistent scheme of dynamics within the adopted framework. It was approached in a spirit of reverence that induced rather too great a restraint, inasmuch as greater virility of treatment would have conveyed a greater sense of authority in projecting the inner significance of one of Beethoven's most advanced works. An admirable ensemble was likewise achieved in the beautiful Franck Quintet, also characterized by understatement rather than overstatement. The audience was gratifyingly cordial.

Sigurd Nilsson Gives Program of Unusual Scope

Sigurd Nilsson, bass-baritone, gave an interesting recital in the Barbizon on the evening of March 22, with Vladimir Padwa at the piano.

Mr. Nilsson started with an old French group arranged by Michiels. A concert aria by Mozart, *Per Questa Bella Mano*, (Continued on page 55)

Oratorio Society Gives Anniversary Bach Mass

Commemorating the 249th anniversary of the birthday of Johann Sebastian Bach, which occurred on March 21, the Oratorio Society of New York gave its annual performance of his B Minor Mass at Carnegie Hall on that date, instead of early in May, as in the past.

The response of the New York public to performances of this epoch-making work has increased from year to year, ever since Albert Stoessel included it in the society's repertoire. On this occasion, however, Carnegie Hall was not only filled to capacity, but hundreds who desired to secure admission were turned away.

Bach is assuredly the composer of the future, as well as of the present and the past, for his popularity has never been greater than today, a comforting sign in these musically upset days.

The performance was an inspiring one, reflecting great credit again on Mr. Stoessel and his choristers. Tonally, the climaxes were magnificent, the finest singing being done in the unforgettable *Et Incarnatus* and the subsequent *Crucifixus*. The orchestra, with Charles Lichter as concertmaster, did its share ably.

Jeannette Vreeland brought to the ungrateful soprano role the majestic quality of her voice, sound musicianship and artistic appreciation of the music. Rose Bampton, who has sung this music here before, delivered her solos with beauty of tone, true feeling and a just style. Dan Gridley's contribution was noteworthy in the *Benedictus*, sung with fine restraint and excellent phrasing. The taxing *Quoniam* found Robert Crawford more than adequate. The instrumental



Johann Sebastian Bach, Whose Mass in B Minor Was Given by the Oratorio Society of New York on the 249th Anniversary of His Birth

solo parts were well done by Cornelius van Vliet, cello; Georges Barrère, flute; Stephen Pecher and Carlos Mulinex, oboes; William Vacchiano, trumpet, and Isidore Blank, corno di caccia. The cembalo parts were in the hands of Harrison Potter and Alfred M. Greenfield, while Hugh Porter presided at the organ.

It was a memorable performance of the mass in its entirety, to which the huge audience testified by giving all participants ovations at the close of the first part and at the conclusion of the work.

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Philharmonic Continues Beethoven Cycle Under Klemperer — Activities of Local Musicians Supplemented With Recitals by Guests of Eminence

LOS ANGELES, April 5.—Recent weeks have brought unusual activity in musical circles, the local quota being augmented by visits from prominent concert artists.

It was a pleasure to welcome Dan Gridley back to the Coast after an absence of several years, since it was in this city that he received his early training and experience. With Lester Hodges at the piano, he was heard in a recital in the Ambassador Theatre, sponsored by the Pied Pipers group of Assistance League members, arousing great interest through his singing and the character of his program. Later in the week, Mr. Gridley was soloist in the eleventh pair of Los Angeles Philharmonic concerts, his singing of *Il Mio Tesoro* from Don Giovanni, and the *Benedictus* from the Bach B Minor Mass being highlights of the program. It was singing of the utmost refinement and musicality.

From Mozart to Sessions

Otto Klemperer conducted a beautiful performance of Schumann's Fourth Symphony. He began the concerts with the Suite from Roger Sessions's *The Black Maskers*, which seemed to shock the sensibilities of some members of the audience; and also listed Mozart's *Concertante* for oboe, clarinet, bassoon, horn and orchestra, with Henri De Busscher, Frederick Moritz, Pierre Perrier and Alfred Brain as soloists.

Marianne Mabée, soprano, was soloist in the preceding Sunday afternoon concert, winning applause in arias by Mozart and Debussy.

The third program in the Beethoven cycle brought a full house. Mr.

Klemperer won an enthusiastic reception for some superb playing in the Fourth and Fifth symphonies and the *Coriolanus Overture*, all read with deep understanding.

The piano recital of Vladimir Horowitz, in the Behymer series, attracted a large audience. Mr. Horowitz amazed his hearers by his colossal technique which was displayed in an unhackneyed program. He brought a fine sense of musicianship to all his numbers, and was particularly effective in the *Variations on a Theme of Paganini* by Brahms and in Liszt's *Funerailles*.

Tito Schipa made his appearance, also in the Behymer series, after two or three seasons, singing in his usual suave manner, with finely wrought phrases. Several operatic arias, Spanish songs and a composition by the tenor himself were much appreciated by a capacity audience. Julian Huarte, the accompanist, was heard in solos.

In their first appearance in the city, Ethel Bartlett and Rae Robertson exhibited some of the finest two-piano playing that has been heard here in many a day. Their program included works seldom heard and the first performance of a striking Polka by Lennox Berkeley. There were also Ravel's arrangement of Debussy's *Fêtes*, Philipp's arrangement of the *Scherzo* from Mendelssohn's *A Midsummer Night's Dream*, and *The Poisoned Fountain* by Arnold Bax. The success of these artists was immediate, and they were recalled again and again for encores. This was a Behymer attraction.

Rose Dirmann, soprano, presented an excellently chosen program in the auditorium of the Woman's Club of Hollywood on March 1. Miss Dirmann had been heard previously and won much admiration for the natural quality of her voice and her artistry. The audience was large and demonstrative for the singer and for Hans Blechschmidt, who accompanied.

The Noack String Quartet made an auspicious entry into the musical life of the community in February when it was heard at the University of California. Sylvain Noack, concertmaster of the Philharmonic, is first violinist and director, the other members being Jack Pepper, Philip Kaghan and Frank Lusschen. The ensemble immediately established itself as an organization of high calibre, achieving excellent balance in the various parts and finely adjusted nuances. *La Oracion del Torero* by Turina, heard here for the first time, received a particularly effective performance. Other items were Mozart's Quartet No. 17, in B Flat, and two movements from Schumann's Quartet in A Minor.

Jack Glendower opened the spring series in his Hollywood concerts with Hugh Wellington Martyn, baritone, on March 9. Three of the four numbers were delivered in costume, with Le Verne Beal as accompanist. The singer has a naturally good voice and sings with appreciation of a song's content. Creighton Pasmore, pianist, was the assisting artist and received thunderous applause for his solo groups.

The March meeting of the local chapter of the American Guild of Organists was held in the Hollywood Presbyterian Church, with the organist, J. B. Nield, as host. A program of excellent quality was given by Esther



Dan Gridley Was Welcomed on His Return to Los Angeles After an Absence of Several Years

Wehman of San Pedro; Thomas Pollock of Ontario, and Mr. Nield's choir, with Rosalie Barker Frye, contralto, as soloist.

Piérné's Children's Crusade received its first local hearing on March 4, being performed by the choir of the First Congregational Church, which was assisted by some 250 singers from various high schools. The new church edifice was crowded to capacity. Soloists were Betty Boldrick, Viola Davis, Betty Ransome, Hardesty Johnson, Willburn Fessenden and Frank Purcell. Clarence Kellogg was at the organ and Hillen Burton at the piano. John Smallman conducted.

HAL D. CRAIN

MACDOWELL CLUB REVIVES WEBER OPERA ABU HASSAN

Sandor Harmati Directs Production in English of Merry One-Act Singspiel

Weber's *Abu Hassan*, not given in New York for many years, was produced under the direction, both musical and dramatic, of Sandor Harmati at the MacDowell Club on the evenings of March 23, 24 and 25.

The engaging little one-act work which had its original performance in Munich in 1811, is a *singspiel* rather than an opera, a comedy with music. The story is founded on an Arabian tale and is of the lightest possible calibre. It was given in America at the Park Theatre, New York, on Nov. 5, 1827.

Mr. Harmati's production was made with a small orchestra, a chorus of eighteen and a competent cast. This was headed by Lola Monti-Gorsey as Fatima, Terry Horn as Abu Hassan and Gean Greenwell as Omar. The speaking parts were capably filled by D. Putnam Brinley, Radiana Pazmore, Cuthbert Tibbs and Constance de Haven.

The English version was made especially for this production by John Alan Haughton.

Kurt Schindler to Leave Bennington College

Kurt Schindler, head of the music department at Bennington College, Bennington, Vt., for the last two years, has resigned, effective with the end of the present college year. His successor has not yet been chosen.

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Bach B Minor Mass Outstanding in Programs of Boston Symphony

Koussevitzky Conducts Performance for Orchestra's Pension Fund—Menuhin Gives First Orchestral Performance in America of Mozart's Adelaide Concerto

BOSTON, April 5.—An outstanding concert of the fortnight was that given by the Boston Symphony, Dr. Serge Koussevitzky, conductor, on March 18, when the second Pension Fund program listed the Bach Mass in B Minor. As in 1931, when this work was performed twice during the week of the Bach Festival which celebrated the fiftieth anniversary of the orchestra, the Mass was presented in two performances—afternoon and evening.

The assisting solo voices were those of Olga Averino, Margaret Matzenauer, Richard Crooks and David Blair McClosky. The chorus on this occasion, as in 1931, was drawn from the Harvard Glee Club and the Radcliffe Choral Society. Solo instrumental parts were notably performed by Richard Burgin, violinist; Louis Speyer, playing the oboe d'amore, and Georges Mager, trumpeter. Standing room only was to be had on the day of the performance, which again reflected credit upon the participants.

Orchestra Member Is Soloist

For the fifth concert, on March 19, in the Monday evening series offered by the Boston Symphony, Dr. Koussevitzky arranged the following program, with Alfred Zighera, cellist, as soloist:

Fantasia on a Theme by Thomas Tallis, Vaughan Williams
Concerto Lalo
Symphony No. 2, in D Sibelius

Since the Fantasia by Williams and the Symphony by Sibelius have each been discussed at some length in this column, one pauses but long enough to write that each came to a performance worthy of the instrument which performed them.

Mr. Zighera, a member of the orchestra, won the approval of critics and audience. His tone is excellent and his artistic ability is above reproach. In bringing him forward as soloist, the management of the orchestra performed a real service to the patrons of these concerts. Too few in the audiences

which support the various sets of programs given during the season, are aware that within the membership of the orchestra are players of the first rank. An excellent idea to introduce them occasionally.



Sylvia Lent Was Soloist With the People's Symphony of Boston, Playing Mendelssohn's Violin Concerto

The appearance of Yehudi Menuhin as violin soloist with the Boston Symphony at the pair of concerts on March 23 and 24 called out capacity houses, with the unusual spectacle of standees at the Saturday night performance. Dr. Koussevitzky arranged the following program:

Concerto Grosso No. 12, in B Minor, Handel
Concerto in D (Adelaide) Mozart
(First Orchestral Performances in America)
Concerto Beethoven
Three Excerpts from The Damnation of Faust: Minuet of the Will-o'-the-Wisps; Dance of the Sylphs; Rakoczy March, Berlioz

As a piece of program building, this one will not rank as one of the happiest efforts of Dr. Koussevitzky. The Handel Concerto is too long and too pretentious for use as an introduction to the simplicities of the Mozart, and upon it the conductor practiced some of his most irritating enlargements which are wholly out of place in music of this type. Nor were the excerpts from the pen of Berlioz a happy choice, since they prolonged the concert beyond the point of complete enjoyment.

To the orchestral background to the concertos, however, one gives naught but praise. The two accompaniments were discreet, sensitive performances, making for a *tout ensemble* of rare interest.

The Mozart Concerto, recently discovered and played at the violinist's New York recital, roused great enthusiasm and with it Yehudi Menuhin took another stride forward in his artistic career. There was no breach of good taste in the presentation. The music was offered with a simplicity which complemented the text and brought to the young violinist prolonged applause. Although the Mozart at once found favor with the audience, it was the performance of the Beethoven which roused the listeners to a fervor seldom witnessed at symphony concerts. Young Menuhin was at the top of his bent.

Sevitzky Leads Varied List

Another concert of merit was that given by the People's Symphony, Fabien Sevitzky conductor, at which time the orchestra was assisted by Sylvia Lent, violinist. The program opened with the Overture to Oberon and closed with Till Eulenspiegel by Strauss. The orchestral novelty, if such it might be termed, was furnished by Emerson Whithorne's New York Days and Nights in a first performance in Boston.

Miss Lent chose the Mendelssohn Concerto with which to reveal her fine talent. The Overture came to an excellent reading, and Till was made to caper with more impishness than usual, again disclosing the fact that this orchestra is rapidly making strides toward a forward place among similar organizations. Miss Lent captivated her audience. Her performance is unaffected. She does not endeavor to obscure the simplicities of the Mendelssohnian measures in order to impress the gallery. The very large audience gave her an enthusiastic welcome.

Although Mr. Whithorne's suite is cleverly written and tested well the newly acquired dexterity of the orchestra, it did not seem vastly different from other so-called descriptive suites in which various moods and atmospheres are supposed to be depicted.

Lehmann Hailed in Recital

The final concert in the present series of Morning Musicales sponsored by the Boston School of Occupational Therapy was given by Lotte Lehmann in the Hotel Statler ballroom on March 19. Mme. Lehmann offered a program exclusively composed of lieder and called to her assistance the services of Erno Balogh as piano accompanist. His work in that capacity was notably distinguished, with Mme. Lehmann herself giving frequent acknowledgment of his ability. Her own part of the program brought the singer tremendous applause from the audience which filled the ball room.

For the sixth and last chamber music concert of the present series sponsored by the faculty of the New England Conservatory, the program listed the Mozart Quartet in G Minor for violin, viola, cello and piano; On Wenlock Edge (Song Cycle), by Vaughan Williams, and the Brahms Quartet in A for piano, violin, viola and cello. Soloists were Rulon Y. Robison, tenor, and George S. McManus, pianist. The quartet was composed of Harrison Keller, Paul Fedorovsky, Georges Fourel and Alfred Zighera. An audience which packed Brown Hall gave every indication of its enthusiasm for the program, which was of distinctly high order.

GRACE MAY STUTSMAN

CONCERT SERIES IS SECURED FOR UTICA

Rodzinski Leads Cleveland Men Before Largest Audience in City's History

UTICA, N. Y., April 5.—The local campaign for the 1934-35 Community Concerts came to a close on March 24 with many new members and a total of more than 1200 enrolled. Margaret Griffith, chairman, reported the drive a complete success. The concerts are sponsored by the B Sharp Musical Club, of which Mrs. Bessie Stewart Bannigan is president. A musicale was held in the Hotel Martin to start the campaign, the program being arranged by Marcela Lally. Taking part were the Parnassus Trio, the Polish Choir and other musicians.

Dr. Artur Rodzinski conducted the Cleveland Orchestra on March 21 before the largest audience ever assembled in Utica for a musical performance. Every seat in the Utica Theatre was filled and many persons stood in the aisles. Dr. Rodzinski presented Franck's Symphony, Beethoven's Lenore Overture No. 3, and works by Wagner and Johann and Richard Strauss. This event concluded the Community Concerts for the season.

Other Concerts Heard

Harold Carpenter, violinist, was soloist on March 12 at the concert of the Utica Symphonic Orchestra directed by Nicholas D. Gualillo. On the program were Beethoven's Fifth Symphony and compositions by Berwald, Schubert, Strauss and Goldmark. The concert was presented in St. Francis de Sales Auditorium.

A concert in memory of the late Dr. Daniel Protheroe, who had visited this city many times, was given by the Utica Chanters at St. David's Hall. William T. Williams, president of the Cymreigyddion Society which sponsored the memorial, presided.

ELLIS K. BALDWIN

Barbara Blatherwick to Tour

Barbara Blatherwick, coloratura soprano, will begin a twenty weeks' tour of the United States on Sept. 15.

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SPRINGFIELD LISTS WILL BE EXTENDED

More Concerts Are Planned for
Season of 1934-35—Guests
Welcomed

SPRINGFIELD, April 5.—In a movement to bring more music to Springfield, the Springfield Junior League has joined with the Springfield Community Concerts Association and will present next season a course consisting of recitals by Lily Pons and Yehudi Menuhin and a two-piano recital by Harold Bauer and Ossip Gabrilowitsch. The Junior League has taken over the financial responsibility of the project, and all profits will go to welfare work.

Nelson Eddy, baritone, closed the local Community Concert Course with a striking program in Central High School Hall. Mr. Eddy completely charmed his audience through the beauty of his voice, the authority of his interpretations and his obvious histrionic abilities. No singer has scored so completely in this city for many years. His accompanist, Theodore Paxson, came in for full measure of applause. Toscha Seidel and Mr. Eddy were the highlights of the course.

Contrasted Song Programs

Mabel Garrison, voice instructor on the Smith College music faculty, has given two recitals, one a lieder program and the last a recital of works by modern French composers. Miss Garrison's style is impeccable, and her charm of personality and presence have won her scores of admirers. Her art overcomes vocal insecurities. John Duke and Mlle. Del Vecchio, both of the music faculty, were at the piano in the lieder and French programs respectively.

Springfield's CWA orchestra, conducted by Milton Aronson and consisting of twenty-five men, has been appearing twice weekly in the George Walter Smith Art Gallery and the Springfield Museum of Fine Arts. Fine programs, excellently played, have resulted in the seating capacity of both places being taxed to the limit. A CWA band of twenty-eight players, conducted by R. J. Finch has also met with favor. Edith W. Macalpine, coloratura soprano, has appeared with both organizations.

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Harold Flammer, widely known as a music publisher, resigned on March 21 from G. Schirmer, Inc., of which he has been vice-president and business manager. He has acquired the publishing firm of Harold Flammer, Inc., which he founded seventeen years ago and which, during the last four years, was merged with the Schirmer firm. The latter will act temporarily as selling agents for the publications of Harold Flammer, Inc.

Mr. Flammer has had a highly successful career as a publisher, having issued many compositions which have won favor from coast to coast. He has announced that manuscripts now accepted by him will be published immediately. Pending opening of permanent offices, he will have his headquarters in the Salmon Tower Building on West Forty-third Street.

LERCH IS ACCLAIMED

Pittsburgh Audience Welcomes Soprano
in Artistic Recital

PITTSBURGH, April 5.—Giving her first solo recital in this city, Louise Lerch attracted a fashionable and critical audience to the ballroom of the Schenley Hotel on March 15. Applause was abundant throughout the evening, proving that the gifted soprano had touched the hearts of her listeners in no uncertain manner.

As a Mozart singer, particularly in L'Amore from Il Re Pastore, Miss Lerch showed the fine appreciation of style which such music demands. Here, as in music by Brahms and Hugo Wolf, her voice was lovely in itself, often glowing with a warmth of color which was especially effective in the lieder. A group in English included Carpenter's The Sleep That Flits on Baby's Eyes, and first performances of two songs by Pittsburgh composers, Wind Song by William Wentzell and Harvey Gaul's Hymn to the Hills. These, like earlier items by Respighi and Scuderi, were delivered with sincere feeling and convincing musicianship.

Violin and cello obbligati were played by Milton Lomask and Samuel Kliatchko, respectively. Earl Mitchell accompanied.

KINDLER SCORES IN NOTABLE PROGRAMS

National Symphony Has Repeated
Success as Series Draws to
Conclusion

WASHINGTON, April 5.—March went out with leonine activity on the part of the Women's Committee of the National Symphony Orchestra Association engaged in raising the \$60,000 sustaining fund for next season. As these lines are written, the result of the campaign is not yet known, and the orchestra figuratively trembles in the balance of uncertainty while it gives its last concerts of the current season this week, concluding the third year of its existence.

Sophie Braslau was the soloist with the orchestra on March 11, lending her dusky voice to a complete concert performance of Manuel de Falla's ballet, El Amor Brujo. The contralto received an ovation for her slight but highly effective contribution, as did Dr. Hans Kindler for his intelligent reading of the score. Other items on the program were Sir Edward Elgar's transcription of a Handel overture, played as a tribute to the memory of the transcriber; Mosoloff's Soviet Iron Foundry, an orchestral version of Moussorgsky's Une Larme, and the Capriccio Espagnol of Rimsky-Korsakoff.

At the concert on March 15, Frank Gittelson, concertmaster, and George Wargo, first viola player, emerged from the orchestral ranks to play the solo parts in Mozart's Symphonie Concertante with creditable musicianship. Mr. Gittelson also gave a spirited performance of Saint-Saëns's Rondo Capriccioso. Mary Howe of Washington had a place on the program with her

short descriptive piece, Sand, which followed Rachmaninoff's Vocalise. The concert opened with a repetition of the Mendelssohn's Athalia Overture.

On March 25 the orchestra played its annual "request" program, built upon the ballots of the patrons. In the final tabulation of votes, Rimsky-Korsakoff's name led all the rest with the specified demand for his Schéhérazade Suite. The other successful candidates were Gluck (Overture to Iphigenia in Aulis), Ravel (Bolero) and Tchaikovsky (excerpts from the Nutcracker Suite).

Helen Ware and Louis Potter were heard twice during March in recitals of sonatas for violin and piano, the second program including the first local performance of Akos von Buttykay's Op. 10.

Shortly after the departure of the Monte Carlo Ballet Russe, the Lisa Gardiner Dancers gave a very commendable exhibition of local talent on March 10 under the auspices of the Community Centre Department.

Notable among the recent activities of resident musicians was the all-Debussy recital given on March 23 by Felian Garzia, a sensitive interpreter.

The United States Marine Band Orchestra was applauded on March 14, when Capt. Taylor Branson conducted his uniformed men in the First Symphony of Sibelius, Debussy's Prélude à l'Après-midi d'un Faune and other numbers.

Recent visitors to Washington have been Tito Schipa with a song recital on March 20, and the Guilford College Choir of North Carolina which sang a program of religious music exceptionally well under the direction of Max Noah.

RAY C. B. BROWN

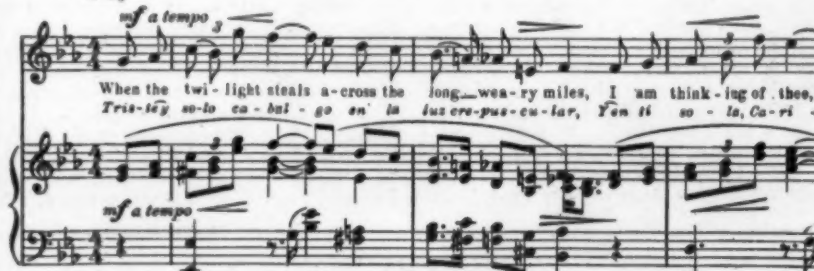
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Criticism and Opera Surveyed in Provocative Books

Oscar Thompson Surveys the Music Critic's Desk

Explaining the music critic's job, Oscar Thompson steadily fulfills in *Practical Musical Criticism* (New York: Witmark Educational Publications) a condition he imposes on all critics—that what they write must be readable. His book is good reading. It is concise and goes straight to the point. The style is easy and conversational. The material is meaty. The title and purpose of the work are thoroughly borne out.

A wide experience obviously lies behind a work of this kind. Mr. Thompson, associate editor of *MUSICAL AMERICA* and for six years music critic of the *New York Evening Post*, draws on a still larger fund of journalistic associations in accounting for the why, the how, the when and the where of his profession. He was the first instructor in music criticism at the Curtis Institute in Philadelphia; and while his book is entertaining, it is none the less authoritative.

He points out in the foreword that *Practical Musical Criticism* "is not a book on esthetics. It is not a book of musical analysis. It has to deal primarily with a form of journalism, not as practiced in Italy or Germany, England or France, but in the United States." The table of contents is an indication of this practice: *Qualifications for Criticism, The Function of Criticism, The Critic's Responsibilities, The Appraisal of Music, The Appraisal of Performances, The Wording of Judgments*, and so on.

Laymen who lazily think of the critic as a species of human butterfly gaily fluttering from one musical event to another will receive a healthy shock if they read *Practical Musical Criticism*. They will learn that the critic more nearly resembles a working bee who never rests but is forever on the go in search of more material for his storehouse. In his desire not to gloss over the difficulties of the critic's task, Mr. Thompson has perhaps not sufficiently emphasized its attendant pleasures and satisfactions; but if this be an error, it is a mistake on the right side.

Students of journalism, editors, young writers on musical subjects and others are certain to find this a handbook of great value. Others will enjoy it for the facts it so attractively presents.

Dealing with the History of Opera

Paul Bekker's *Wandlungen der Oper* (Zurich: Orell Füssli Verlag) is a typical contemporary German consideration of the changes that have occurred in the history of opera. It is written in admirable German by an authority on the subject, a music critic, who has had the added advantage of practical experience through his association with the Cassel Opera. If memory serves, he was among those who championed the operas of Ernst Krenek, when he was a beginner. It would not be surprising if such an unselfish act would count very severely against him in his country today. Whether it does or not, Paul Bek-

ker will always be a name to conjure with among the intelligentsia of his country and foreign countries. It will not be his countrymen of that category who will censure him, if his interest in the new and progressive has been a cause for blame.

One is shocked to find no mention of Pizzetti, nor of Jaromir Weinberger, whose



Oscar Thompson Writes With Authority on Practical Musical Criticism

Schwanda was certainly one of the most successful and widely performed operas in Germany and Austria in recent years. A strange omission. . . .

Paul Stefan's *Die Wiener Oper* (Vienna: Angartenverlag Stephan Szabo) is a brief account, but a very fascinating one, of the great Vienna Opera, from its earliest days to the present, written by a man who has attended its performances as an active music critic for many years. Dr. Stefan has written for us a charming narrative, pointing out the many changes, the numerous regimes, the situation that obtained in the Vienna Opera, when its season was under the management of the directors of La Scala, Milan, with the result that the Vienna Opera was, like the Metropolitan Opera in New York to this day, an Italian operatic institution, and other interesting matters. It is written in very characteristic language, German that is far from conventional, but remarkably expressive of the author's inmost meaning. The illustrations are pen and ink sketches by Thomas-Wozak of Franz Schalk, Gustav Mahler, Clemens Krauss and Richard Strauss. The book bears this dedication: "To the memory of my father, with whom I shared the first joy attending opera." A.

A Fascinating Libretto

The libretto of G. Francesco Malipiero's new opera is at hand in the German translation made by Hans F. Redlich, used in the recent Braunschweig premiere, after Luigi Pirandello's play *La favola del figlio cambiato*, or, in German, *Die Legende vom Vertauschten Sohn*. (Milan: G. Ricordi & C.)

This piece, three acts in five scenes, is a fascinating drama, a work that could have been written by none but the Sicilian dramatist. We have not read the Italian original, but, after having read Herr Redlich's German version (which, we are informed, is an adaptation for the German stage as well as a translation), we are impressed once more with the skill of German translators. The drama reads like literature, not like a translation, to say nothing of not sounding like a libretto translation, as we have come to know it in this country.

Pincherle Writes Comprehensive Life of Corelli

The new series of *Les Maitres de la Musique* (Paris: Librairie Félix Alcan), published under the direction of Léon Vallas, has been inaugurated with a *Life of Corelli* by Marc Pincherle. Within the compass of a small volume, the author has covered his subject very thoroughly and clearly. The first part deals with Corelli's life, in which M. Pincherle has taken care to distinguish between the few ascertainable facts and the mass of legends in which previous biographers have enveloped the subject.

Corelli's works, consisting of the trios, the sonatas for violin solo, and the concerti grossi, are analyzed in detail, and with an intelligence that is always illuminating. The famous *La Follia*—the work by which Corelli is known to the majority of music-lovers today—is the point of departure for an interesting discussion of Corelli's violin technique.

The concluding chapter deals with the influence of Corelli, which was very considerable, and which manifested itself in a variety of ways, for Corelli left his mark on music both as executant and as composer. His works were widely diffused during his lifetime, and many of his contemporaries and immediate successors were influenced by them. Purcell in England and Couperin in France, to mention only two examples, modelled their sonatas after those of the Italian master. He was one of the chief figures in the famous controversy over the respective merits of French and Italian music—a subject with which M. Pincherle deals at length.

A bibliography of Corelli's works completes the volume.

A Fine Biography of Cecil Sharp

Cecil Sharp, by A. H. Fox Strangways in Collaboration with Maud Karpeles (London: Oxford University Press), is an interesting addition to contemporary musical biography. To few persons does the world of music owe the debt it does to Cecil Sharp. One of the most eminent collectors of folk music and folk dances of his era, tireless in his research in both England and America, his fame was not as widely distributed as he deserved. Miss Karpeles, who was intimately associated with him in his work for thirteen years and who was his literary executor, has contributed a large amount of the valuable data in this biography which is both agreeable and sympathetically written. To all interested in folk music and dancing, it is highly recommended.

Stanley's and Maxfield's Book On the Voice

The Voice, Its Production and Reproduction, by Douglas Stanley and J. P. Maxfield (New York: Pitman Publishing Corporation), is a careful enquiry into the subject of vocalization. The value of books on the technique of singing is and probably always will be open to question. It is doubtful whether anyone ever learned

to sing by reading a book about singing. The present volume is an interesting one and is evidently the product of much thought and considerable research. Not the least striking chapter is one spearing a number of somewhat obvious fallacies in other works of the same type.

Excellent Church Anthem Collection

In the *Church Anthem Book*, One Hundred Anthems Edited by Sir Walford Davies and Henry G. Ley (London: Oxford University Press, New York: Carl Fischer, Inc., sole agents in U. S. A.) the compilers have done a vast piece of work. This is an exceedingly comprehensive collection and contains some of the best anthems extant representing the more dignified tradition of the Church of England. It should be a most valuable work, especially to small choirs, as most of the anthems are easy. The inclusion of the tonic sol-fa syllables is somewhat of an annoyance as few if any American choirs utilize them.

Books in Brief

THE BASIS OF PIANOFORTE PLAYING. By John Petrie Dunn. (Oxford: Acoustics and the mechanism of the piano, and details of technical development succinctly set forth. The preface is by Donald Francis Tovey.

BEETHOVEN. By Frank Howes. **THE CHAMBER MUSIC OF BRAHMS.** By H. C. Colles. (Oxford.) New issues of *The Musical Pilgrim Series*, Sir Arthur Somervell, general editor. Mr. Howes deals with the Second and Third symphonies, the Violin Concerto, and the Fourth and Fifth piano concertos. Brahms's intimate music is concisely analyzed.

REPORT OF THE LIBRARIAN OF CONGRESS. The period covered is the fiscal year of 1933. Ample illustrated. Complete tabulations. The report of the Division of Music is from the pen of the chief, Carl Engel.

THE VOICE: HOW TO USE IT. By Sarah T. Barrows and Anne E. Pierce (Boston: Expression Company). A text book designed to promote clear speech. It goes exhaustively into the subject and should prove of interest to those who are interested in the subject.

PROTESTANT CHURCH MUSIC IN AMERICA. By Archibald T. Davison (Boston: E. C. Schirmer Music Co.). Seeks to define Protestant music at the present time and to point the way towards an ideal rather than to make a historic résumé of past conditions. Dr. Davison's views on the subject should be of interest to choirmasters and all persons connected with this department of music.

Dino Borgioli to Fulfill European Engagements

FLORENCE, April 1.—Dino Borgioli, tenor, is engaged for numerous appearances in Europe. In May he is to appear in this city in Don Giovanni under the baton of Tullio Serafin. June will find him at Covent Garden in London, where he will be heard in Rossini's *La Cenerentola* under Sir Thomas Beecham and in *La Bohème* with Gino Marinuzzi conducting. August engagements are to include appearing in Don Giovanni at the Salzburg Festival with Bruno Walter as conductor. In September, Mr. Borgioli will take part in the opera season in San Francisco.

In Turin recently, the tenor sang in *Faust* with Edith Mason, six performances before sold-out houses.

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Orchestral Concerts

(Continued from page 37)

come to be regarded as typical of the Toscanini concerts.

Iturbi Plays Two Mozart Concertos With the Philharmonic

New York Philharmonic - Symphony, Arturo Toscanini, conductor. Soloist, José Iturbi, pianist. Carnegie Hall, March 29, evening:

Concerto in C (K.467).....Mozart
Mr. Iturbi
Concerto in D Minor (K.466), with cadenzas by Beethoven.....Mozart
Mr. Iturbi
Symphony No. 2 in D, Op. 73.....Brahms

Whenever José Iturbi plays Mozart the music-lover rejoices, and so the opportunity to hear him play two of the master's concertos on one program, practically at one sitting, was bound to be a red-letter occasion. Then with Mr. Toscanini controlling the orchestra with his intimate sympathy for Mozart's spirit and conducting with that almost uncanny skill in projecting it, what wonder that the capacity audience was placed under an unforgettable spell of sheer beauty! If the D Minor concerto strikes a deeper note in its Romanza and is, in general, stretched to a somewhat larger framework, its little-known companion work in C, as given on this occasion, revealed a tender lyric loveliness in its Andante and a sparkle of spontaneous bubbling melody in its closing Allegro that were both, in their different ways, irresistible. Soloist and conductor, working as one, made their contributions in matchless purity of style and the result was one of the most stimulating experiences in the concert world in recent years.

Performances of such perfection of adjustment between solo instrument and orchestra effectually invalidate objections raised from time to time against the concerto as a legitimate concert form. Needless to say, there was loud and long applause for both Mr. Iturbi and Mr. Toscanini that lasted well into the intermission. Mr. Toscanini's reading of the second Brahms symphony had many of its familiar qualities, the lucid exposition of the structure, the bold outline of the lyric passages and the suppression of the lesser essentials. There was perhaps a whit less than usual of the ingratiating charm of the Allegretto Grazioso but the verve and brilliance of the final movement atoned for that and sent the audience away in a state of exhilaration.

Levitzi Is Soloist with Lange Conducting

New York Philharmonic-Symphony, Students' Concert, Hans Lange, conductor. Soloist, Mischa Levitzki, pianist. Carnegie Hall, March 31, evening:

Symphony in A (B. & H. No. 64).....Haydn
Concerto No. 2 in G Minor.....Saint-Saëns
Mr. Levitzki
Serenata Notturna No. 6, for Two Little Orchestras.....Mozart
Tone Poem, The Ocean.....Händel
Two Dances from The Burned Bride.....Smetana

Here was a concert in which a spirit of geniality prevailed. Haydn, of course, was

CONGRATULATORY messages from President Roosevelt and Governor Lehman were among the "many happy

Arturo Toscanini Celebrated His 67th Birthday on Palm Sunday, March 25

returns" received by Arturo Toscanini on his sixty-seventh birthday, on March 25, when he conducted the regular Sunday afternoon concert of the New York Philharmonic - Symphony in Carnegie Hall.

The President's telegram commented on the happy coincidence of the maestro's anniversary and the concert as "highly appropriate."

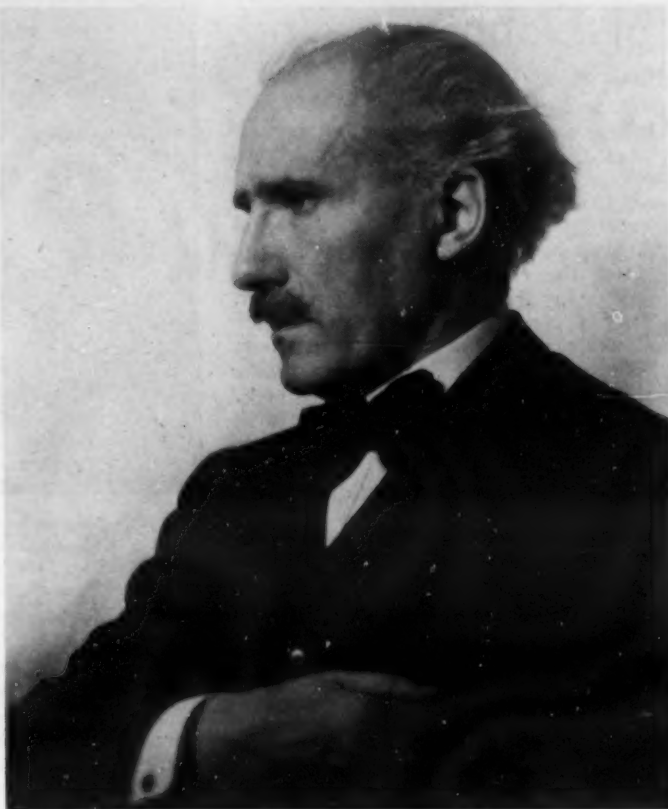
"I take this opportunity," the message continued, "to extend my sincere congratulations and best wishes for many years of continued health and happiness."

"Many more years of splendid service to the community" were wished for Mr. Toscanini in Governor Lehman's message, which continued: "I have for so many years enjoyed the Philharmonic-Symphony concerts under your inspired leadership that, like millions of other men and women, I feel very grateful to you and your associates."

In the intermission of the concert,

responsible for this at the outset. Then Mr. Levitzki is an artist whose good humor never fails. One can be tolerably certain of finding him in a buoyant mood, cheerfully spending the healthy, full-blooded tone he can command so easily. The Concerto was happily chosen, providing him with the flexible material he handles nimbly and with evident enjoyment. Bravura passages and the more serious measures of the Andante were alike set forth with a technical and mental confidence that provoked no controversy but engendered only a sense of satisfaction.

Toscanini Honored on His Birthday



Arnold Genthe

Walter W. Price, speaking for Mr. Toscanini, broadcast a radio greeting over a nation-wide hook-up. The message authorized by the maestro said that he rejoiced with his listeners "in their love, their interest and their appreciation of the music of the great masters."

"I am greatly inspired," the greeting went on, "by their responsiveness to our efforts, for music takes its tone from the audience as well as from the composer, the orchestra and the conductor."

Mr. Toscanini received an especially affectionate welcome when he appeared on the stage; and there was prolonged applause after his masterly presentations of Beethoven's Pastorale Symphony and the Symphony by Franck.

In the Mozart, Mr. Lange touched a spark which was the signal for the merriest of all miniature carnivals. Turning to Dr. Hadley's resounding tone poem, he did handsomely by it. The composer was present to accept his due share of the applause.

Beethoven and Brahms

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Carnegie Hall, April 1, afternoon:

Symphony No. 3 (Eroica).....Beethoven
Symphony in D.....Brahms

Mr. Toscanini's Easter Sunday audience was rewarded for its attendance with performances of the highest quality in all that pertained to orchestral technique and quality. The Italian maestro has played both of these symphonies repeatedly in New York and his interpretations of them long since became familiar. A printed slip in the programs requested the audience to regard the elegiac slow movement of the "Eroica" as played in memory of the late Otto H. Kahn. A brief pause intervened before the symphony was resumed.

David Scheetz Craig Honored by Seattle Musicians

SEATTLE, April 5.—David Scheetz Craig, editor and publisher of *Music and Musicians*, and Seattle correspondent for *MUSICAL AMERICA*, was given a testimonial dinner on March 3, in Edmond Meany Hotel, in celebration of his magazine reaching its twentieth

volume. Sponsored by the Seattle Clef Club, of which Mr. Craig is a charter member, the dinner was attended by 225 guests representing music clubs and similar groups in this city and organizations in other cities of the state. The presentation of an illuminated testimonial was a feature of the occasion. Bernhardt Bronson presided.

BORNSCHEIN WORK HAS BALTIMORE PREMIERE

Composer Conducts The Sea God's Daughters—His Choral Cycle on Radio

BALTIMORE, April 5.—The Conservatory Orchestra, under the capable direction of Gustav Strube, at the Peabody Conservatory of Music on March 27 presented its second concert of the season. Franz Bornschein's *The Sea God's Daughters* was given its first Baltimore performance, conducted by the composer. In the presentation of this new score the composer found the orchestra very responsive to the demands. The audience accorded the new work a very hearty reception and recalled the composer many times. A brilliant reading of the Beethoven *Fidelio* Overture also established the fact that the orchestra was in fine artistic form. This attention to detail and expression was noted in the accompaniments to the César Franck *Variations Symphoniques*, the solo piano part excellently played by Ruth H. Schaeffer; and to the first movement of Lalo *Symphonie Espagnole*, fluently interpreted by Frieda Etelson, violinist.

With the reading of the Tchaikovsky *E Minor* Symphony the orchestra achieved a feat which truly deserved the prolonged applause at its conclusion. The members of the orchestra include Charles Granofsky, concert master, and a large group of students, assisted by members of the faculty and some professional players.

Doris Wright, soprano, Thelma Viol, contralto, and Ruth Shambaugh, contralto, with Henry Roben, pianist, gave a radio presentation of Mr. Bornschein's *Tuscan Cypress* over Station WFBR on March 25. This composition, a choral cycle in six episodes, was chosen as representative of the creative output of the local composer whose standing in American music is widely recognized.

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Chicago Symphony Gives Initial Local Hearing of Dohnanyi Work

Stock Introduces Ruralia Hungarica—Milstein Impresses as Violin Soloist With Orchestra—Women's Symphony Presents Ravel Piano Concerto as Novelty—Recitals by Celebrated Performers Are Attractive

CHICAGO, April 5.—Concerts by the Chicago Symphony under Frederick Stock and recitals by guests have been outstanding on the local calendar.

The orchestra's Thursday and Friday program, March 22 and 23, conducted by Mr. Stock and with Nathan Milstein as violin soloist, was as follows:

Prelude to a Drama	Schreker
Suite, Ruralia Hungarica	Dohnanyi
(First Performance in Chicago)	
Don Quixote	Strauss
Concerto	Dvorak
Mr. Milstein	

Mr. Milstein's appearance lent a festive air to these events. The Dvorak Concerto, infrequently heard on these programs, is a work with many elements of popular appeal. The soloist was especially successful in the dance-like Rondo of the last movement.

At the conclusion on Thursday the audience burst into vociferous applause and declined to make an exit until Mr. Milstein consented to play an encore, for which he chose, with hero-like disregard of the amplitude of his task, the Bach Chaconne. His daring was justified, for he held the public spellbound with a performance of this work that few had ever heard equalled and surely none surpassed.

At the Friday concert the audience again insisted upon encores, and Mr. Milstein responded with two Paganini caprices.

Nor was the remainder of this program any less interesting. For the first time in several years, Mr. Stock listed Strauss's Don Quixote, in which Daniel Saidenberg distinguished himself in the cello solo by the most mature and vital playing of his Chicago career, and in which the viola solo was quite as capably played by Clarence Evans. Mr. Stock's conception of this work was masterly and set forth with exquisite finish of detail.

He did not succeed, however, in making Dohnanyi's Ruralia Hungarica seem other than somewhat trivial. Schreker's interesting Prelude to a Drama served as an unexpected memorial to that composer, news of whose death was received the day of the concert.

The Woman's Symphony, under the baton of Ebba Sundstrom, gave its fifth concert of the season in the Congress Hotel on March 11. On the program were the Overture to The Bartered Bride, Borodin's Second Symphony, and an American Negro Suite by the Chicago composer, Thorwald Otterstrom.

A novelty was the first Chicago performance of Ravel's Piano Concerto, brilliantly played by Rae Bernstein, a young Chicago artist, recently returned from several years of study in Vienna with Moriz Rosenthal. Though Miss Bernstein did ample justice to the piano part, the difficulties of the orchestral accompaniment proved severe for the young women of the ensemble, and the result, perhaps, did not place Ravel's opus in the most favorable light. So glitteringly did Miss Bernstein play the last movement that the audience demanded a repetition.

McCormack Recital Attracts

John McCormack, returning to the Auditorium Theatre for a recital after a number of years, sang before an audience that filled both house and stage on March 11. The event was a benefit for the John B. Murphy Hospital.

The Chicago Business Men's Orchestra, conducted by Clarence Evans, gave a joint concert with the Chicago Association of Commerce Chorus, Arthur Dunham, conductor, in Orchestra Hall on March 11.

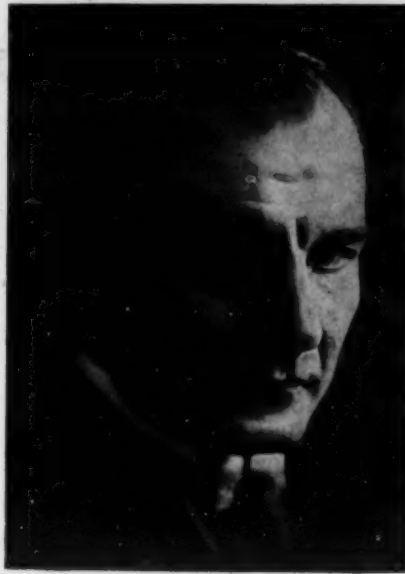
The Chicago Symphonic Choir, under the direction of Walter Aschenbrenner, gave its annual concert at Orchestra Hall on March 6. Singing a cappella, the group demonstrated great progress in a varied program, all of which was presented with an admirable nicety of artistic effect.

Agatha Lewis, soprano, and Robert Wallenborn, pianist, were heard in joint recital in the foyer of Orchestra Hall on March 5. Miss Lewis disclosed a coloratura voice of great possibilities, as well as a very superior musicianship in the interpretation of her songs. Mr. Wallenborn is a young pianist of excellent technical equipment and much individuality of expression.

For Pianos and Harpsichords

Philip Manuel and Gavin Williamson were presented in a program of music for two pianos and two harpsichords by the Musicians' Club of Women, at the Goodman Theatre on March 13.

Marshall W. Batchelder, tenor, and



Ernst von Dohnanyi's Ruralia Hungarica Had Its First Chicago Hearing Under Frederick Stock's Baton

Blenda Sterner, pianist, appeared together in Kimball Hall on March 13.

The Chicago Concert Band under the direction of Victor Grabel gave two concerts for the benefit of the Sousa Memorial Association at Orchestra Hall, March 23 and 24. Besides numerous works of John Philip Sousa, the program listed standard compositions by Beethoven, Wagner, Brahms, Puccini, Berlioz, Goldmark and Lalo.

A joint recital was given by Elizabeth Van Pelt, pianist, and Bernard Van Hefte, tenor, at Kimball Hall on March 20. Miss Van Pelt has a promising and charming talent.

Ada Tilley soprano, gave a recital at Kimball Hall recently.

Werrenrath Sings Lieder

Reinold Werrenrath gave his first Chicago recital in several seasons at the Goodman Theatre on March 14. The baritone seemed even a better singer than in the past, and was particularly effective in his interpretation of lieder by Strauss and Schönberg.

Myra Hess was heard in a piano recital before a large audience in the Blackstone Theatre on March 7. Her program was made up of Bach's Italian Concerto and French Suite in G, and the F Minor Sonata of Brahms. Miss Hess played all of this material delightfully, and the audience demanded a long supplementary program of encores at the conclusion.

Leon Rosenbloom, pianist, and Raymond Koch, baritone, gave a joint recital in Curtiss Hall on March 18.

Original Dance Creations

Eleanor Block presented a program of her own dance creations at the Goodman Theatre on March 18. She was accompanied by an orchestra conducted by Daniel Saidenberg.

A capacity audience attended the concert given by the Mischakoff String Quartet in the foyer of Orchestra Hall on March 12. The ensemble played music by Beethoven, Schubert and Dohnanyi.

The Amy Neill String Quartet appeared under the auspices of the Musicians Club of Women on March 19. The program was drawn from works by Allegri, Purcell, Mozart and Dohnanyi.

Anna Thelma Joseffer, violinist, and Grace Nelson, pianist, were heard in a sonata recital at the Cordon Club on March 11. Jennie Shepard, soprano, assisted.

MARGIE A. McLEOD

MARION CLAYTON GIVES RECITAL IN MINNEAPOLIS

Young Organist Who Won Federation Award Is Heard in Artistic Performance

MINNEAPOLIS, April 5. — Marion Clayton, organist of Lafayette Avenue Presbyterian Church in Brooklyn, and a winner in the Young Artists Contests held by the National Federation of Music Clubs at its Biennial Convention last May, was heard in an artistic recital in Northrop Memorial Auditorium on March 19. Mrs. Carlyle Scott, manager of the University Artists Course, arranged the recital, which also afforded an opportunity for the use of improvements made to the organ.

Miss Clayton has a splendid technical equipment, and is a very musical player, giving promise of an exceptional career. She began her program with two choral preludes: Now Thank We All Our God, by Karg-Elert, and Christ Lay in the Bonds of Death, by Bach. Miss Clayton is a Bach interpreter of notable ability, and followed the choral prelude with the Toccata and Fugue in C, in which the contrapuntal passages were built up with assurance and skill.

Compositions heard as the recital progressed were Karg-Elert's Starlight, the Moderato Cantabile from Widor's Eighth Symphony, Leo Sowerby's Pageant, the Chorale in A Minor by Franck, Carillon by Eric DeLamarter, the Toccata from a Sonata in C Minor by Victor Bergquist, Minneapolis composer, and Liszt's Prelude and Fugue on the name BACH. V. N.

Merovitch Establishes Coast Branch of Musical Art Corporation

Alexander Merovitch, head of the Musical Art Management Corporation in New York, who left on March 20 for the West Coast, announces the opening of a branch office in San Francisco under the management of Wilfred Davis.

Among the artists whom Mr. Merovitch will bring to America next season are Feodor Chaliapin, Igor Stravinsky, as conductor and with Samuel Dushkin, violinist, in joint recitals of his works; Raya Garbousova, Russian cellist; the Glazounoff String Quartet; Beveridge Webster, young American pianist; and Ruth Posselt, American violinist.



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Rhythmic Progress Through the Centuries

(Continued from page 14)

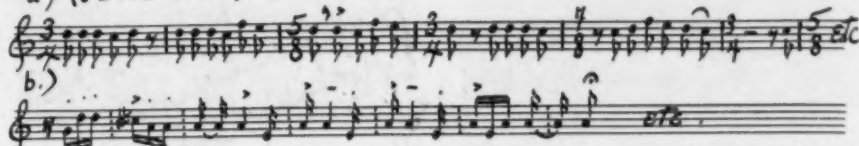
(Example VIa). Everyone knows with what labor the *Sacre du Printemps* and *Les Noces* are produced and that they would never have been so thoroughly produced at all in the beginning had Stravinsky not benefited by special pre-war circumstances.

Milhaud, who was not so fortunate in his sponsors, found it the better part of valor to put the rhythms of his *Création du Monde* in jazz dance idioms.

We find in *Music for the Theatre* of Aaron Copland the passage for trumpet shown in Example VIb. Here the

Example VI

a) ($\text{♩} = 120 \text{ m. m.}$)



b) ($\text{♩} = 120 \text{ m. m.}$)

a.—From Stravinsky's *Les Noces* (Copyright, 1922 by J. & W. Chester Ltd. Courtesy Galaxy Music Corp.)

b.—From Copland's *Music for the Theatre* (Copyright, 1933 by Cos Cob Press. By permission.)

It must be remembered that orchestra musicians are drilled to form the habit of following a beat and that each beat within a given measure must be

polyphonic writing because the bar lines of the different voices would not concur; this brings us to about the same position of writing without bar lines as obtained in fifteenth and sixteenth century polyphonic writing. The most serious drawback to any of these practices is their lack of standard acceptance. They are not common coinage in the ensemble world. They discourage accurate and enthusiastic performances.

For a Steadier Rhythmic Pulse

However, one common usage is gradually becoming traditional. Executive musicians are beginning to think rhythms in their smallest denominations rather than in their largest. This prepares the way for a steadier rhythmic pulse and for a surer attack and better understanding of the irregular stresses of freer rhythms. Hence the shaking knees of the jazz boys are more functional than we might expect at first glance.

There seems to be a special talent

Example VIII

a) ($\text{♩} = 66 \text{ m. m.}$)



b) ($\text{♩} = 66 \text{ m. m.}$)

From the Author's *Symphony* 1933

would be to augment the denominations as in Example VIIb.

Moreover, with this device of augmenting denominations, we can often avoid a change in meter.

Taken in quarters as one would naturally think a melody of this tempo, changes in meter are advisable for the sake of clarity (Example VIIIa).

But notated in half notes under a 2/2 meter, no change of meter is necessary (Example VIIIb).

Still another device uses bar lines only to indicate the end of a phrase, while dotted lines indicate the rhythmic groups. Such a device offers a very clear notation for individual melodic lines, but it has serious drawbacks for

among many of the younger men with whom I have worked to accept this rigid metric discipline of the smallest units and at the same time feel musical phraseology in plastic groups of unequal length. If such a rhythmic impulse belongs to the time spirit which our environment is created by and in turn creates, this special rhythmic talent will grow until it becomes traditional and develops a new metric system. It is possible that we are in the painful gestation period of producing a second *Ars Nova*.

Oratorio by Yon to Have Premiere in Carnegie Hall

The first public presentation of *The Triumph of St. Patrick*, an oratorio by Pietro Yon, musical director of St. Patrick's Cathedral and honorary organist of the Vatican, will be given in Carnegie Hall on the evening of April 29 under the patronage of Cardinal Hayes, whose fifteenth anniversary as Archbishop of the New York Diocese is to be celebrated at this time.

The chorus is to include members of St. Patrick's Cathedral Choir, the New York Gregorian Club and the choir of St. Vincent Ferrer. The Metropolitan Opera Orchestra will take part, and Ruggero Vené is to conduct. The composer will preside at the organ.

Soloists are to be Frederick Jagel, Santa Biondo, Elizabeth Slattery, Frances Jovine, Eugene Cibelli, John Finnegan, Millo Picco, Leo de Hierapolis, Carl Schlegel, Imerio Ferrari and Raimondo Scala.

DOBROWEN APPEARS IN REQUEST MUSIC

San Francisco Symphony Closes Twenty-third Season—Many Lists Given

SAN FRANCISCO, April 5.—The twenty-third season of the San Francisco Symphony ended on March 16 and 17, when the program, conducted by Issay Dobrowen, was comprised of works chosen by popular vote of readers of the *San Francisco Examiner*. The list consisted of the Overture to William Tell, Schubert's Unfinished Symphony, the Peer Gynt Suite of Grieg, Ravel's Bolero and The Beautiful Blue Danube.

Mr. Dobrowen has left for Europe to fill engagements there. Alfred Hertz will conduct the special benefit concert which Yehudi Menuhin is to give on April 8, when he will play three concertos with the orchestra as his donation to the symphony fund.

Charles Cooper, pianist, gave the third of Alice Seckels's resident artist concerts in Veterans' Auditorium on March 5. His brilliant and vigorous technique was revealed in a program of the usual type, featuring Brahms's B Minor Rhapsodie, Schumann's Symphonic Etudes, and works by Haydn, Chopin, Cyril Scott, Debussy, Albeniz and Gluck-Saint-Saëns.

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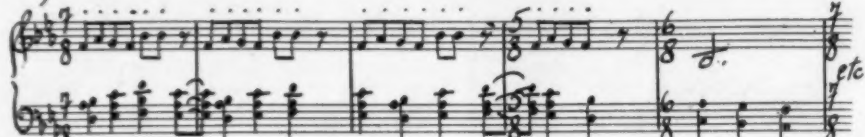
Division Columbia Records Corporation of Columbia Broadcasting System

Example V

a)



b)



a.—From Gershwin's *Fascinating Rhythm* (Copyright 1924 by Harms, Inc. Reproduced by Permission of the Copyright Owners.)

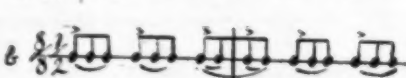
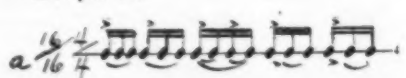
dotted bars indicate rhythmic groupings and phrases.

The Most Radical of All

Charles Ives has probably used the most radical notation in existence. On the opening page of the second movement of his *Symphony* we find the score calling simultaneously for meters of 6/8, 5/8, 7/4, 2/4 and 2/2; later on for simultaneous meters of 4/4, 3/16, 6/8, 3/4. The work was produced by Eugene Goossens, and it is said that the players began and ended together. But such virtuosity of ensemble can never become traditional unless we grow a new crop of ambidextrous conductors.

Meanwhile we must seriously consider problems of notation which will

Example VII



accommodate both these modern rhythms and our large ensembles; that is, if we do not wish all the interesting music to be written for small chamber ensembles.

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Metropolitan Ends Season With American Work

Curtain Rings Down With Hanson's Merry Mount—Margaret Halstead in Feminine Lead—Richard Bonelli Assumes Role of Wrestling Bradford in Last Two Performances—Frederick Jagel in First Stage Appearance as Lackland—Parsifal Has Two Holy Week Hearings—Manon With Bori and Crooks at Last Matinee

THE season at the Metropolitan which opened officially on Dec. 26 with Deems Taylor's Peter Ibbetson, closed on March 31 with the year's American novelty, Merry Mount, although a Sunday night concert really provided the season's last performance. Richard Bonelli, who had replaced Lawrence Tibbett in the penultimate hearing of the work, again sang Wrestling Bradford and there was a new Lady Marigold in Margaret Halstead, Leonora Corona having sung in the previous performance. Frederick Jagel, who sang the part in Ann Arbor, made his first stage appearance as Lackland. Wagner's Parsifal, sacred to Good Friday for many years, had another performance in the final week on the previous Wednesday. Göta Ljungberg made her one appearance as Brünnhilde this season in the last presentation of Die Walküre.

Walküre Repeated with Changes in Cast

The character of Brünnhilde in Die Walküre was impersonated by Göta Ljungberg for the first time this season at the fifth and final hearing of the opera on the evening of March 19. Mme. Ljungberg was in her happiest vocal estate, singing with an easy authority and a wealth of tone that went far toward making her interpretation a striking one. From the dramatic point of view, too, her concept of the part was notably intelligent. The Wotan, Friedrich Schorr, had likewise not appeared in his role before this year, and was welcomed back in a characterization in which the nobility of his voice and the vividness of his imagination have always carried conviction.

As Sieglinde, Grete Stueckgold must be credited with singing and acting of a high order, while the Fricka of Maria Olszewska retained its wonted power. Lauritz Melchior was a plausible Siegmund. Emanuel



Leonora Corona Sang Lady Marigold for the Third Time in the Penultimate Merry Mount

List scored as Hunding. Completing the cast were Dorothee Manski, Phradie Wells, Pearl Besuner, Ina Bourskaya, Philine Falco, Doris Doe, Elda Vettori and Irra Petina. Artur Bodanzky conducted.

A brief address on behalf of the guarantee fund was made by Queena Mario in an intermission. B.

The Second Pelléas

The season's second and final Pelléas et Mélisande, given on the evening of March 21, brought one change of cast, Thalia Sabanieva singing the role of little Yniold, entrusted at the earlier performance to Ellen Dalossy. Lucrezia Bori and Edward Johnson again impersonated the lovers, and the other roles were in the familiar hands of Ina Bourskaya, Ezio Pinza, Léon Rothier and Paolo Ananian, with Louis Hasselmanns conducting. O.

The Last Götterdämmerung

An incandescent performance of Götterdämmerung was given on the evening of March 22, before an unusually large audience that listened spell-bound and applauded with vigor.

The cast included most of the best of the company's German contingent—Frida Leider as Brünnhilde, Lauritz Melchior as Siegfried, Friedrich Schorr as Gunther, Ludwig Hofmann as Hagen, Gustav Schützendorf as Alberich, Maria Olszewska as Waltraute and Dorothee Manski as Gutrune. The three Rhinemaidens were Editha Fleischer, Phradie Wells and Doris Doe; the Norns, Irra Petina and Misses Wells and Manski. The two men were

Max Altglass and Arnold Gabor. Artur Bodanzky conducted.

The performance throughout was one of unusual beauty and smoothness, all the artists being in especially fine voice and the general ensemble excellent in every way. Both Mme. Leider and Mr. Melchior did some of their best singing of the season and Mme. Olszewska's Waltraute was dramatic in its intensity and beautiful vocally. Mr. Schützendorf's Alberich was



Richard Crooks Was Des Grieux in Manon at the Season's Last Matinee

magnificent and Mr. Hofmann's Hagen well thought out and dramatically consistent.

In the first intermission, Professor William Lyon Phelps of Yale spoke in the interest of the guarantee fund. H.

A Special Lakmé

A special performance of Lakmé was given on the afternoon of March 23, with the familiar cast. Lily Pons was the heroine and Gladys Swarthout, Mallika Giovanni Martinelli sang Gerald and Giuseppe De Luca, Frédéric. The minor roles were filled by the Misses Gleason, Flexer and Falco and Messrs. Rothier, Tedesco, Windheim, Bada and Ananian. Louis Hasselmanns conducted. N.

Bonelli Sings First Bradford in Merry Mount

Richard Bonelli appeared for the first time as Wrestling Bradford in Howard Hanson's Merry Mount on the evening of March 23, succeeding Lawrence Tibbett in the role. Not only did Mr. Bonelli give a performance of unusual excellence, one characterized by remarkable histrionic skill, but his Bradford was recognized at once to be one of his finest achievements since coming to the Metropolitan. In make-up, gesture and singing he scored a triumph.

Miss Corona, who has sung Lady Marigold in all but the first two performances, sang the part again with admirable vocal expressiveness, noteworthy in the final, No Witch Am I. In addition to her well-planned acting, her interpretation of the part is fascinating, both in voice and figure. Mr. Johnson was a satisfying Lackland, Mr. D'Angelo equally so as Tewke, the rest of the cast as at the premiere, save that Miss Petina, as once before, sang Plentiful Tewke nicely, Miss Besuner appeared as the fallen woman of the opening scene. Mr. Serafin seemed to hurry a number of passages which lost dignity in the process. The stage management of this opera remains one of the saddest exhibitions of recent years. A.

A Matinee Lohengrin

Lohengrin was given its last performance at the matinee on March 24, Lauritz Melchior singing the title role and Elisabeth Rethberg appearing as Elsa. Maria Olszewska was Ortrud, Gustav Schützendorf, Telramund, Ludwig Hofmann the King and George Cehanovsky the Herald. Artur Bodanzky conducted.



Wide World

Margaret Halstead Was a Charming Lady Marigold in Merry Mount, the Closing Performance of the Season

The performance, in the hands of such sterling artists, was one of the best in a long time. Mr. Melchior sang very beautifully and Mme. Rethberg, as Elsa was an appealing figure dramatically and sang in splendid form. Mme. Olszewska and Mr. Schützendorf made much of their unpleasant roles and added greatly to the dramatic ensemble. Y.

The Final Gioconda

Ponchielli's La Gioconda had its second and final hearing of the season on the evening of March 24, with Leonora Corona in the name part, Rose Bampton as Laura, Giovanni Martinelli as Enzo, Gladys Swarthout as La Cieca, Armando Borgioli as Barnabè and Virgilio Lazzari as Alvise. Also in the cast were Messrs. Gandolfi, Paltrinieri, D'Angelo and Malatesta. Tullio Serafin conducted.

Gioconda is one of Miss Corona's best roles and she made the most of it both vocally and histrionically, on this occasion, Miss Bampton, replacing Carmela Ponselle of the previous performance, was excellent in the role of her Metropolitan debut and Miss Swarthout give an impressive performance. Mr. Martinelli's Cielo e Mar brought forth the usual furor of applause. D.

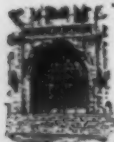
Favorites at Sunday Night Concert

A very lengthy program was given at the Sunday Night Concert on March 25 with the Imperial Grenadiers Quartet of Canada as the guest attraction.

(Continued on page 51)

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ORMANDY PRESENTS OPERATIC PROGRAM

Wagner Concert by Minneapolis
Symphony Performed With
Artistry

MINNEAPOLIS, April 5.—The twelfth Sunday afternoon concert given by the Minneapolis Symphony, Eugene Ormandy conducting, consisted of a Wagner program with a quintet of competent singers taking part. Mr. Ormandy's choice of material and his thoroughness in the preparation of it cannot be too highly praised. The arrangement provided for favorite works and excerpts from the music dramas which had not before been heard on the concert stage in this city. Equally admirable was the skill with which every item was presented, a sensitive regard for nuance and shading, appreciation of rhythmic values and richness of tone being characteristics of the performance.

Works on the program were: the Prelude, Quintet and Prize Song from *Die Meistersinger*; the Introduction to the Third Act of *Lohengrin*; the Prelude and Liebestod from *Tristan und Isolde*; an aria of Elisabeth's and the Abendstern aria from *Tannhäuser*; Siegmund's Spring Song and a soprano and tenor duet from *Die Walküre*; and the Finale of *Das Rheingold*.

Soloists Have Success

Leading soloists were Inez Chandler Richter, soprano; Edmund D. Cronon, tenor, and Berthold Busch, baritone, all of whom made noteworthy and highly intelligent contributions, winning enthusiastic applause. Agnes Rast Snyder, contralto, sang *Träume und Schmerzen* in very artistic fashion. Agnes Bothne, Minneapolis singer, and William Lee were Magdalene and David, respectively, in the Quintet, the former also singing the music of the Rhine Daughter in the *Rheingold* excerpt. Jascha Schwartzmann played the cello obbligato to the baritone aria from *Tannhäuser*. DR. VICTOR NILSSON

Cadek Choral Society Presents Hadley Work in Chattanooga

CHATTANOOGA, TENN., April 5.—The Cadek Choral Society of Chattanooga, J. Oscar Miller, conductor, gave a program of old and modern music, featuring Henry Hadley's cantata, *In Music's Praise*, in the Memorial Auditorium on the evening of March 2. The soloists in the cantata were Daphne

Morris Bales, soprano; Francis Milard, tenor, and James Mahoney, Jr., bass. There were also solos by Mrs. John A. Carter, Margaret Gavitt and May Archibald, sopranos; Donald Annis, Haskell Burden and David L'Heureux, baritones, and Edward Carter, flutist.

GOOD MUSIC PRESENTED IN PASADENA CONCERTS

Barber Quartet, New Organization, Is
Heard—Piatigorsky Hailed in
'Cello Recital

PASADENA, CAL., April 5.—Several notable concerts have been heard recently in Pasadena, which is fast becoming a centre for musical events of an unusual character. The Coleman Chamber Music Association presented Gregor Piatigorsky, 'cellist, in the most successful concert in its history, on the last Sunday afternoon in February. The distinguished artist was in his finest fettle. Lester Hodges was at the piano. Extra chairs had to be brought in to accommodate the audience, which demanded many extras.

The Coleman series introduced a new group in its last concert in the Community Playhouse on the afternoon of March 11. The Barber Quartet, composed of Lyell Barber, pianist; Joy Babcock, violinist; Hyman Davidson, viola player, and Edythe Reily Rowe, 'cellist, all of San Diego, created a fine impression in works by Mozart, Taneieff and Chausson.

Lillian Steuber gave an all-Chopin program as the fifth in her series of lecture piano recitals on March 12. She was soloist for the Woman's University Club in Bakersfield on March 5, and assisting artist in the third program in the series of song recitals being given in Pasadena by Margaret Coleman, soprano. The program was composed of works from the nineteenth century and included some exquisite specimens of song writing, which were admirably presented by Miss Coleman. Elinor Remick Warren accompanied.

H. D. C.

Paolo Gallico Addresses Associated Teachers' League

Tone Production on the Piano was the subject on which Paolo Gallico, pianist and teacher, spoke before the regular meeting of the Associated Music Teachers' League, Inc., in Steinway Hall on the morning of March 14. The round table discussion was under the leadership of Dr. A. Verne Westlake. Two groups played by the Gallico Three Piano Ensemble, consisting of Mr. Gallico, Bella Stamler and Mae Krieg, were received with enthusiasm.

A brief service was held in memory of Ernest A. Ash, former president. Tributes were paid by Mrs. Etta Hamilton Morris, Paul Jelenek, G. L. Becker and B. Ravitch.

San Carlo Opera to Hold Autumn Season in Chicago

CHICAGO, April 5.—The San Carlo Grand Opera Company, Fortune Gallo, impresario, will begin a seven-weeks' season in the Auditorium on Oct. 15. There will be eight performances a week.

Unsuspected Resources Are Found in Character of the Harpsichord

Both as Solo Medium and in
Chamber Ensembles the Instru-
ment Has Its Distinct Place in
Twentieth Century Music, Says
Mme. Roesgen-Champion

PARIS, April 1.—"The twentieth century, in its desire for clarity and concision, in its search for distinctive instrumental coloring, should return to the harpsichord, which harmonizes so

distinct character and capable of taking its place beside the piano as a medium of musical expression.

Mme. Roesgen-Champion is an advocate of the modernized harpsichord, which retains the essential principles of the original instrument, but embodies the resources of modern construction.

"Give to this fascinating instrument compositions well adapted to its particular technique," she affirms, "and good technicians capable of exploiting all its potentialities, and you will be astonished at the result which can be obtained."

Noteworthy Compositions

Practising what she preaches, Mme. Roesgen-Champion has not only mastered the technique of the harpsichord to an extent that places her in the front rank of executants, but she has also endowed her chosen instrument with a number of interesting compositions. These include a Concerto for harpsichord, violin, cello and orchestra, an Introduction, Sarabande and Toccata for harpsichord and orchestra, three Aquarelles, also for harpsichord and orchestra, and various pieces for harpsichord solo.

Mme. Roesgen-Champion, who studied composition in her native city of Geneva with Ernest Bloch, Jacques Dalcroze, Joseph Lauber and Otto Barblan, has also written works for many other combinations of instruments. Heard at a recent concert of her compositions in Paris were the *Suite Française* for harp and flute, the Concerto for saxophone, harpsichord and bassoon, and the *Poème* for voice and piano, for which the composer wrote the text. Mme. Roesgen-Champion has also carried out important researches in musicology, her work in this field including the editing of D'Anglebert's *Pièces de Clavecin* for the publications of the Société Française de Musicologie. G. C.

In memory of the birth of Hans Ritter, one of the teachers of Richard Strauss, his opera, *Der Faule Hans*, will be revived at the Munich Opera. The work was originally produced in Munich in 1885. Ritter died in 1896.



Alban, Paris
Marguerite Roesgen-Champion, Noted French
Harpsichordist and Composer

well with other instruments in the performance of chamber music, and which also offers unsuspected resources as a solo instrument."

So declares Marguerite Roesgen-Champion, noted French harpsichordist and composer, who is planning to concertize in America next season.

When Mme. Roesgen-Champion speaks of a return to the harpsichord she does not, of course, in the least imply that it can take the place of the piano in modern music. But she contends for the recognition of the harpsichord as an instrument possessing its

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Kansas Music Teachers Convene



Prominent Among Delegates to the Kansas State Music Teachers Convention Held in Pittsburg. Upper Row, From the Left: Waldemar Geltch, Carl Preyer, Charles Sanford Skilton, Henry E. Malloy, Dean H. Hugh Altwater, Dean Donald M. Swarthout. Lower Row: Clyde N. Neibarger, E. M. Druley, Dean D. A. Hirschler, Walter McCray, Phillip Abbas, Dean Ira Pratt, Henry H. Loudenback

PITTSBURG, KAN., April 5.—The program of the State Music Teachers' Convention, held recently at the Kansas State Teachers' College, included programs of a miscellaneous nature in addition to forums on problems encountered in teaching voice, violin, public school music, piano and organ.

Retiring officers were: Walter McCray, Pittsburg; E. M. Druley, Arkansas City; and Annie M. P. Bundy, Topeka. The newly-installed officers include: Oscar Lofgren, head of the music department of Bethany College, Lindsborg, president; Howard Taylor, University of Kansas, vice-president; Annie M. P. Bundy, secretary-treasurer. New members of the executive committee are Dean D. A. Hirschler, College of Emporia; Dean H. H. Altwater, Southwestern College, and Howard Taylor.

A report on the recent convention of the Music Teachers' National Association was read by Donald M. Swarthout, dean of the School of Fine Arts of the University of Kansas. W. A. Brandenburg, in greeting the assemblage, stressed the rapid advance music has made in the public schools. Dr. C. B. Pyle of the college faculty emphasized the fact that fundamental principles of psychology, stripped of technical garb, apply to musical pedagogy as well as to studies in other fields. Music, the Handmaiden of Religion was the subject chosen by Bishop James A. Wise, of

Topeka. Dean Swarthout, Dr. Brandenburg and Bishop Wise were also speakers at the banquet.

Musical programs featured Phillip Abbas, 'cellist, of the music staff of the Kansas State Teachers' College; Dean Swarthout; Charles Sanford Skilton, composer, and head of the theory department of the College of Fine Arts, University of Kansas; Waldemar Geltch, also of that school; Carol St. Clair, of Joplin; Dean Hirschler; and Walter McCray, head of the music department of the Kansas State Teachers' College and conductor of the sixty-piece orchestra.

The next convention will be held at Lindsborg.

BLANCHE LEDERMAN

Mario Chamlee Is Fulfilling Numerous Engagements

Mario Chamlee, tenor, will complete his present broadcast series on the Swift hour on Sunday, April 15. He has been engaged for a concert in Ottawa on April 16 and for a number of operatic appearances, which include *Cavalliera Rusticana* on April 23, *Butterfly*, with Rethberg, April 25, and *La Bohème*, with Bori, April 30, in St. Louis; *Des Grieux* in *Manon*, with Bori and with Wilfred Pelletier conducting, May 5, and the Duke in *Rigoletto* May 18, these two in Detroit.

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BROADCASTING NEWS



CADILLAC HOURS APPROACH CLOSE

Another Pair Brings Pons and Bauer, Dobrowen and Serafin

The penultimate pair of concerts in the Cadillac series have held an interest and brilliance which were occasionally missing in some of the recent hours. Harold Bauer was the soloist on March 25, playing the Schumann Concerto and a Bach Choral Prelude, transcribed by Myra Hess with all of his customary musicianship.

Issay Dobrowen was conductor, and though his list contained nothing more novel than a Grieg Symphonic Dance, it was spiritedly done. The first movement of Beethoven's Fifth Symphony always has radio listener interest, although a few may feel that enough Beethoven has been broadcast this season without Cadillac participation. Rimsky-Korsakoff, seemingly a favorite with Cadillac conductors, furnished the other orchestral selection, with the tone poem, *Sadko*.

Lily Pons electrified the studio audience on April 1 with her exquisite singing and charming presence. It was a wise move to "save" her until the last, to provide a climax. She was in excellent voice for her arias, from *Linda di Chamounix*, and *Lucia*, and the Easter Tribute, *Joy to the World* by Handel-Shilkret, in which the Metropolitan Opera Chorus also sang. The chorus was heard in the prayer from *La Forza del Destino* as well.

Tullio Serafin conducted, choosing the Overture to *The Secret of Suzanne*, two lovely old dances and songs for the lute transcribed by Respighi, the Forest Murmurs from *Siegfried*, and the Prelude to *Die Meistersinger*. Mr. Shilkret conducted his arrangement of the Handel work. The applause throughout was deafening.

The last concert, the seventeenth, will be on April 8, and will enlist Rose Bampton as soloist in an excerpt from Schönberg's *Gurre-Lieder*, with the composer conducting. Mischa Elman will also be a featured soloist. Q.

Three Curtis Institute Lists

Oskar Shumsky, young violinist, will be soloist at the Curtis Institute artist recital over a Columbia network on March 29 at 3.45 p. m., playing works by Debussy, Mendelssohn-Kreisler, Cartier and Kreutzer-Kaufman. Other artist-pupils will be Jeannette Weinstein, pianist and Margaret Codd, soprano. Vladimir Sokoloff will accompany.

On March 22, the Cherokee Trio—Samuel Mayes, 'cellist; Sol Kaplan,

pianist, and Frederick Vogelgesang, violinist was heard. Irene Singer, soprano, was soloist, in Brahms and La Forge songs.

On April 12, the soloists will be Lily Matson, violinist; Albert Mahler, tenor, and Victor Gottlieb, 'cellist. Ralph Berkowitz will accompany.

Supervisors' Series Continues

The program for the Music Supervisors National Conference series on April 1, from Chicago, included a performance of a brass sextet by the brass ensemble of the Proviso Township High School of Maywood, Ill., conducted by Irving Tallmadge. Frederick Stock, conductor of the Chicago Symphony, spoke, and the list closed with *The Christ Story* in Song, several numbers by the A Cappella Choir of Lincoln High School, David Nyvall, Jr., director.

Hutcheson in Full Hour Broadcast

Ernest Hutcheson was to play the entire Tchaikovsky Piano Concerto in a special broadcast over a CBS network on April 8, with Howard Barlow conducting. The pianist also was scheduled to play works by Chopin, and Mr. Barlow to conduct several additional numbers.

De Gogorza to Appear in His First Radio Series

Emilio de Gogorza, eminent baritone, was to broadcast in an NBC series for the first time when he sings the first of four concerts with the NBC Symphony on April 10, at 10.30 p. m. over a WJZ network. Frank Black conducts the orchestra. The dates are April 10, 17 and 24 and May 1.

WEVD Broadcasts Hippodrome Opera

Broadcasts of the Hippodrome Opera season, Pasquale Amato, director, began on April 1 over WEVD, at 10.30 p. m. for a half-hour. The first week included *Carmen*, *Il Trovatore*, *La Traviata* and *Aida*, on Sunday, Wednesday, Thursday and Saturday.

Martha Attwood, soprano, was soloist with Philip James and the Little Symphony over WOR on Thursday, March 15 (the hour has been changed from Saturdays). . . . She sang the Nile Scene from *Aida*, the Chinese Suite by Roland Farley and several Farley songs.

The Dessoif Choirs, under Margarete Dessoif, broadcast *Vecchi's L'Amfiparnaso* on April 2—a national CBS network. . . . The *Stradivarius String Quartet* played Pochon's *Fantasia Hebraïque* on March 30, WJZnet work.

Two noted singers on Waring's Pennsylvania's program—Nelson Eddy, baritone, on March 29, and Ezio Pinza, bass of the Metropolitan, on April 2.

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Detroit Symphony Closes Season With Concerts of Especial Value

Gabrilowitsch Conducts and Appears as Soloist—Kolar Presents Miniature Festival at Final "Pop"—New Works Are Heard and Assisting Choirs Take Part

DETROIT, April 5. — The Detroit Symphony finished its deficitless season in Orchestra Hall in an exciting manner, with the subscription concerts of March 15 and 16, when Ossip Gabrilowitsch appeared in his time-honored role of conductor and piano soloist, and with the last "pop" concert on March 17 under the baton of Victor Kolar.

The news that Mr. Gabrilowitsch donated his services for the season, published in a local newspaper, is confirmed.

Mr. Gabrilowitsch, appearing as soloist in the Brahms First Concerto in D, and as conductor in the Fifth Symphony of Tchaikovsky, achieved noteworthy heights. The audience was electrified and the orchestra surpassed the best work it has done this season. The two works were presented in a thrilling fashion. They ranked with the best Detroit has heard this season, and this has been a brilliant year for local music. The concerts were opened with A. Walter Kramer's excellent orchestration of Bach's Chaconne. The audience applauded the work at great length, both for its purity of style, clarity of expression and for the brilliance of the performance.

Finlandia in Choral Form

Mr. Kolar presented a miniature festival at the final "pop" concert. Features were the Detroit Symphony Choir, which Arthur Luck, assistant conductor, directed, and a first performance of a choral arrangement of the Sibelius tone poem, Finlandia. The latter was written by Martti Nisonen, of Hancock, Mich., the English version being by John W. Nelson, of Detroit. Mr. Luck, however, edited the choral parts.

The choir sang works by Bach and Rubetz also. Mr. Luck conducted these. Mr. Kolar was on the podium for the Sibelius. Clarice Stanbaugh, Detroit soprano, contributed the solo in Grieg's Solvejg's Song, which the choir sang.

Under Mr. Kolar's baton the orchestra played compositions by Rossini, Wagner, Enesco, Herbert, Liszt and Massenet. Mr. Kolar's Canzone della Sera, for trumpet solo with orchestra, was played for the second time anywhere. Albert Mancini, the orchestra's first trumpeter, again handling the solo.

An All-British Program

On Saturday, March 10, there was an all-British program, in which the Border Choir of Windsor, H. Whorlow Bull directing, participated. Mr. Kolar was in charge, reading the lofty London Symphony of Vaughan Williams, and shorter pieces by Holmes-Tidy, Grainger and Elgar, a memorial tribute being paid to the last-named composer.

Holmes-Tidy is the pen name of Mrs. Leslie Hughes-Hallet, wife of the local British consul. The orchestra played two excerpts—Prelude and Ballet—from her recently completed opera, Chimera. Each was received with enthusiasm, revealing the composer as a writer of forcefully clear music. The scores follow an orthodox line and are distinctly acceptable. The choir sang a dozen songs by English composers.

The fifth and last of the Young People's Concerts was played on the morning of March 10. Eugene Csircu, sixteen-year-old violin pupil of Mrs. May Leggett-Abel, was soloist in the Wieniawski Scherzo Tarantelle. The Central High School Symphonic Choir, Harry W. Seitz, director, offered a group of songs by Beethoven, Rimsky-Korsakoff, Dowland and Scarlatti. Mr. Kolar conducted the orchestra in works by Elgar, Bach, Ghys, Bizet and Weinberger. The subject of the concert was Musical Form, which Edith Rhett's Tilton, educational director, expounded.

Detroit Pianist Appears

Bendetson Netzorg, Detroit concert pianist and teacher, was soloist at the subscription pair of March 8 and 9, essaying the solo part of the Beethoven Third Concerto in C Minor. It was a commendable performance. The high point of the concert was Sibelius's First Symphony in E Minor, which Mr. Kolar read with great insight and feeling. In memory of Mark Twain (Samuel L. Clemens), father of Mrs. Ossip Gabrilowitsch, the orchestra played Mark Twain, a Tale in Tunes for Orchestra, Op. 41, by Fritz Stahlberg, a Californian. It was a first performance.

The Bohemians, musicians' club of Detroit, took charge of the "pop" concert on March 3. Valbert Coffey, first viola player with the orchestra, was at the helm. Under his baton the orchestra played compositions by Boyce (1710-1779), in Mr. Coffey's orchestration; A. Wade, a member of the orchestra; Bolzoni, Pierné and Pizzetti.

Carl Eppert, of Milwaukee, was on the podium for his Traffic. Henri Matheys, local composer and violin teacher, led the orchestra in an excerpt from his uncompleted opera, Astarte. It was called Abdenego's Prayer, the vocal assignments being handled by Thomas C. Evans, tenor, and Carl Lindegren, bass. The entire program consisted of first performances and made for a delightful evening.

Chamlee Heard in Recital

Mario Chamlee, tenor, appeared in recital under Tuesday Musicales auspices on March 16 at the Detroit Insti-

tute of Arts. He sang groups in Italian, German, French, Spanish and English, revealing a fresh and agreeable voice. Frederick Schauwecker played effective accompaniments.

HERMAN WISE

Glenn M. Tindall to

**Survey Proposal for
Chateaugay Lake Camp**



Glenn M. Tindall Accepts an Invitation to Examine a Project for a Music Camp in the Chateaugay Lake District

CHATEAUGAY, N. Y., April 5.—Residents of this district who have formed the Chateaugay Lake Association propose to establish an international music camp similar to the National Music Camp at Interlochen, Mich., and have engaged Glenn M. Tindall, formerly manager of the Hollywood Bowl, who organized an extensive program of recreational music for the city of Los Angeles, to make a preliminary survey of the situation. An advisory council is headed by Peter W. Dykema of Columbia University. Ralph L. Hoy of Brainardsville is chairman of the association.

Land acquired on the shore line of upper Chateaugay Lake has an area of 2240 acres. Should Mr. Tindall's survey result in the formation of the camp, musical activities would be formed for supervisors of music, for instrumental players and singers of high school age, and for boys and girls between the ages of nine and twelve, with emphasis placed on symphony orchestra, band and chorus, accompanied by a wide range of educational opportunities and out-of-door recreation.

MANY VISITORS TO APPEAR IN DETROIT

**Celebrated Artists Are Engaged
for Performances in Season
of 1934-35**

DETROIT, April 5.—Having participated in the most active and artistic season of music here in a decade, Detroiters have already been informed that they may look forward to an even greater season next year.

Twenty-three celebrated artists have been engaged for appearances. At least two more are certain. This list is one of the most imposing ever announced for Detroit.

In connection with its 1934-1935 plans, the Detroit Symphony will have the following nine soloists at its Thursday night subscription concerts: Ossip Gabrilowitsch, Harold Bauer, Myra Hess, Artur Schnabel, Yehudi Menuhin, Albert Spalding, Bronislaw Huberman, Lotte Lehmann and Hulda Lashanska.

The Detroit Concert Society, Isobel J. Hurst, manager, will sponsor the appearances of Lily Pons, Lawrence Tibbett, Jascha Heifetz, José Iturbi, Nino Martini, the Don Cossack Russian Male Chorus and Feodor Chaliapin.

Masonic Temple Association has announced appearances of Fritz Kreisler, Sergei Rachmaninoff, Dusolina Giannini, Ezio Pinza, Lauritz Melchior, Pol-di Mildner and the Monte Carlo Ballet Russe.

The Tuesday Musicales of Detroit may be depended upon to present two noted artists. This is an annual custom with the organization.

HERMAN WISE

Chicago Opera Company Opens in Broadway Opera House

The Chicago Opera Company, Alfredo Salmaggi, director, opened its spring season in the Broadway Opera House, formerly the Broadway Theatre, with Verdi's Aida on the evening of March 31. Charlotte Ryan, formerly of the Metropolitan, was Aida, Giuseppe Radaelli sang Radames, Lydia Carezza, a newcomer, sang Amneris, Nino Ruisi, Ramfis, and Edward Albano was Amonasro. The lesser roles were filled by Pietro d'Andria, Regina Salvi and Costante Sorvino. Alberto Sciarretti conducted. Cavalleria Rusticana and Pagliacci were sung the following night by Perla Dorini, Mr. Radaelli, Mr. Albano, Della Samoiloff and Misses Bruno and Haeseler and Messrs. Tcherkassky, Sorvino, Raggini and De Ritis. Works announced for the first week were Carmen, Faust and Il Trovatore.

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Throngs Attend San Carlo Opera Performances in the Golden Gate

Company Sets High Standard in Familiar Repertoire With Admirable Artists — General Enthusiasm Is Expressed

SAN FRANCISCO, April 5. — San Francisco has had a taste of dollar opera, and the populace which crowded the War Memorial Opera House to the doors every night got more than its money's worth. The company was the San Carlo, Fortune Gallo, director, appearing here under the management of Tom Girton.

Opening on March 12, with Aida, the company set a high standard for its season. Anne Roselle, Dreda Aves, Aroldo Lindi, Mostyn Thomas, Harold Kravitt, Natale Cervi and Valeria Postnikova had the main roles.

In Faust, on the succeeding night, honors went to Mr. Kravitt for his Mephistopheles, and to Dimitri Onofrei for his singing of the title role. Aida Doninelli was the blond heroine, Mario Valle a personable Valentine, and Bernice Schalker a satisfactory Siebel. Fausto Bozza and Charlotte Bruno were adequate in smaller parts.

The Cavalleria Rusticana performance on Wednesday night was startling in its excellence. Bianca Saroya was a beautiful and convincingly human Santuzza, singing well and acting with such naturalness as to make the character seem real. Sydney Rayner, the Turiddu, and Stefan Kozakevich, the Alfio, possess the gift of characterization to an outstanding degree and they were in fine voice. Miss Schalker brought a real flesh and blood feeling to the role of Lola, and the chorus did remarkably well. San Francisco has not seen a more finely balanced or more unified performance of Cavalleria than that which thrilled and won cheers from an SRO audience on this occasion. It was fine drama as well as splendid opera.

The Pagliacci was also commendable, thanks to the grateful singing of Miss Roselle, the Tonio of Mr. Thomas and the Canio of Mr. Rayner, who replaced Mr. Lindi in the cast on a moment's notice, due to the latter's indisposition.

Singers in La Forza del Destino were Miss Saroya, Mr. Lindi, Miss Schalker, Mr. Valle, Mr. Cervi, Mr. Kravitt, Bianca Bruni and Francesco Curci. The ballet was splendid in the folk dances incidental to the scene at the Inn.

Lucia di Lammermoor, on March 16,

introduced Rosalinda Morini in the title role. She was vocally and histrionically effective and had excellent co-operation from Mr. Onofrei as Edgar and Mr. Thomas as Henry Ashton. Miss Bruni was a sympathetic Alice and Mr. Curci the Lord Arthur. Mr. Cervi doubled as Norman and Raymond.

An Excellent Butterfly

Madama Butterfly, with Miss Roselle in the title role and Mr. Rayner as Pinkerton, was one of the best performances of the week. Prettily staged and excellently sung by Miss Roselle, Miss Schalker (as Suzuki), Mr. Rayner, Mr. Valle, Mr. Curci, Aline Lange, Mr. Cervi and Mr. Bozza, the production compared more than favorably with some we have seen at five times the price.

Lohengrin was a courageous undertaking. Miss Roselle made a good Elsa. She has a delightfully sympathetic voice and intelligence. Mr. Onofrei was one of the best looking of Lohengrins and did well by the music. Mr. Kravitt was at home in the role of the King. Stefan Kozakevich sang Frederick on three days' notice, and creditably, under the circumstances. Miss Aves was Ortrud. Marsden Argall sang the Herald, and did so most creditably—also on a few days' notice.

On Sunday night Il Trovatore was given to another SRO audience, with Miss Saroya, Miss Schalker, Helene Strause, Messrs. Lindi, Thomas, Kravitt and Curci giving a good performance.

The second week of the engagement opened with Carmen. Tuesday night brought an excellent La Bohème, with Miss Roselle and Mr. Onofrei heading the cast. Miss Doninelli was a good Musetta, and Mr. Valle made Marcello more outstanding than usual. Messrs. Kravitt, Kozakevich and Cervi completed the cast.

Carlo Peroni won due recognition for his skill in conducting and keeping the various musical factors under splendid control.

The "dollar top" season has created new auditors for opera, and its success indicates a probability that we may have a municipal "pop" opera company as well as the San Francisco Opera Company at regular opera prices.

MARJORY M. FISHER

COURSES AT PEABODY

Summer Sessions Beginning June 18 to
Last for Six Weeks

BALTIMORE, April 5. — The twenty-third summer session of the Peabody Conservatory, Otto Ortmann, director, will begin under the management of Frederick R. Huber on June 18 and continue for six weeks. The curriculum has been extended to include a course in 'cello by Bart Wirtz, and courses in school music by Henrietta Baker Lowe. The summer sessions of the conservatory and the Johns Hopkins University are so arranged that students of either institution may take supplementary studies at the other.

The faculty at Peabody will be composed of Austin Conradi, and Pasquale Tallarico, pianists, assisted by Carlotta Heller, Lubov Breit Keefer, and Mabel Thomas; Frank Bibb, singing; Howard Thatcher, theory, harmony and composition; J. C. van Hulsteyn, violin; Louis Robert, organ; Frederick Erickson, vo-

cal sight reading. In addition to the classes in school music under Mrs. Lowe, Mr. Conradi will conduct a class in piano interpretation, and Miss Heller in teachers' training.

France Ellegaard, Now Concertizing Abroad, May Come Here Soon



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France Ellegaard, Young Danish Pianist, Who
Has Been Giving Concerts in Various
European Centres

A young Danish pianist who has attracted much favorable attention in Europe where she has been concertizing, France Ellegaard will probably be heard in America in the not-too-distant future. Born in Paris of Danish parents in 1913, Miss Ellegaard made her debut in Copenhagen in 1927, won several first prizes at the Paris Conservatoire in subsequent years, and has since been widely heard in recital and as soloist with orchestras.

Among her outstanding appearances were, in 1929, with the Copenhagen Philharmonic, Anders Rachlew, conductor, and with the Lamoureux Orchestra in Paris, Albert Wolff, conductor; in 1930, soloist with the Oslo Philharmonic, Gruner Hegge, conductor; soloist with Gaston Poulet at his Paris concerts in 1932 and others. In 1933 she concertized in Italy, Finland, Esthonia and other countries.

Miss Ellegaard plays not only the standard works of the piano concerto repertoire, but also includes such unusual item as the Poème Symphonique by Pierné and the little played Concerto of Rimsky-Korsakoff.

ALBUQUERQUE HOST AT CLUBS MEETING

Federation of New Mexico Holds Twelfth Annual Convention with Success

ALBUQUERQUE, N. M., April 5.—The twelfth annual convention of the New Mexico Federation of Music Clubs, held in this city on March 8, 9 and 10 with headquarters in El Fidel Hotel, was the most successful in the history of the organization. Mrs. John W. Wilson, president for four years, presided. She refused re-election, but accepted the office of honorary president.

Prominent among those in attendance was Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, who was presented with a silver and turquoise necklace, typical of New Mexico Indian arts and crafts; and four past presidents of the organization: Mrs. S. B. Miller, Gertrude Thompson and Louise Nichols of Albuquerque, and Mrs. Adolphine S. Kohn of Las Vegas.

An invitation to hold the 1935 convention in Silver City was accepted.

Stabat Mater Performed

A program featuring American music was arranged for Friday evening, with Mrs. Ralph Smith leading the Albuquerque Choral Club and Mrs. Dewey McGrath Culbertson of Silver City as soloist. The final event was an impressive performance of Rossini's Stabat Mater by the Oratorio Society of Albuquerque under the baton of Dr. Burton Thatcher. Soloists were Marion K. Van Devanter, Miriam Dearth, Ellen Severns Boldt, Harriet Krohn, Helen Sisk, Mary Helen McKnight, Arthur Peterson, Arthur Loy, Maurice Klein, John Wolking, Louis Hessleden and John Scott. Fannie Murdock was at the organ.

Judges in junior contests were Helen Woytich, A. T. Bales, William Kunkel, Mrs. Stella Becker Belen, and Mrs. Lee Danfelter.

Piatigorsky Heard at Ann Arbor

ANN ARBOR, April 5.—The last recital in the season's Choral Union Concert Series was given by Gregor Piatigorsky, 'cellist, who achieved brilliant performances of the Suite in D for 'cello alone, by Bach; Saint-Saëns's Concerto in A Minor; Weber's Sonatine in his own arrangement, and other works. Leon Benditzky accompanied.

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The Fortnight at the Metropolitan

(Continued from page 46)

The first part of the program was of operatic excerpts with songs by the quartet and by Ludwig Hofmann of the company, with Karl Riedel accompanying. Others appearing in the first section were Göta Ljungberg, Maria Olszewska, Thalia Sabanieva and Editha Fleischer who substituted for Elisabeth Rethberg, also Charles Hackett and Richard Bonelli.

The second part of the program was a "request" one of song favorites of yesterday and today arranged for voices and salon orchestra, in which the American wing of the company was prominent. A first performance of Fosteriana by Henry Hadley was given, also songs by Foster were sung by the quartet. Helen Gleason, Doris Doe, Arthur Anderson, Charles Hackett, Frederick Jagel and Paul Althouse sang solos. There were excerpts from Robin Hood sung by Phradie Wells, Grace Divine, Mr. Althouse, Louis D'Angelo, Mr. Bonelli, James Wolfe, and an ensemble including all these singers. Later, favorite bits from Victor Herbert's works were given by Dorothea Flexer, Miss Divine, Miss Doe, Pearl Besuner and Messrs. Wolfe and Jagel and the ensemble. Orchestra works led by Wilfred Pelletier included the Overture to Martha, two works by Shilkret, Grofé's Grand Canyon Suite and Cesana's Negro Heaven.

Lucia Again with Pons

The final week of the opera was inaugurated by another well-sung performance of Donizetti's Lucia di Lammermoor, with Lily Pons again out-rivalling the flute in the dulcet melodies of the Mad Scene. The audience was one highly responsive and principals were called before the curtain many times. Nino Martini was a tuneful Edgardo and the cast otherwise was a strong one, with Giuseppe de Luca cast as Sir Henry Ashton and Ezio Pinza as Raymond. Mr. Bellezza conducted.

First Parsifal Attracts Throng

The season's first Parsifal took place on Wednesday evening, March 28, at the early hour of 7:15, before an audience that filled the house completely. It differed little from other productions of Wagner's consecrated music drama, for Mr. Bodanzky was again at the helm, conducting this most moving music with far more skill than feeling. The orchestra was not without blemish, especially in the brass department. Some day the Metropolitan will acquire a first class orchestra. Why not now, when so many excellent orchestral players are jobless?

In the title role Mr. Melchior was as able as in the past. Mme. Leider's Kundry has qualities to recommend it, though it effaces by no means memories of Olive Fremstad and Margaret Matzenauer. Mr. Schorr's Amfortas is one of his best achievements, and Mr. Hofmann's Gurnemanz has dignity and vocal beauty, save



Wilfred Pelletier, Who Has Successfully Conducted the Sunday Night Concerts All Season

for certain high passages, which he sings too open. As Klingsor Mr. Schützendorf was properly sinister. Miss Doe's singing of the Voice was exquisite in tone. The Flower Maidens were Mmes. Mario, Petina, Bampton, Fleischer, Wells and Doe; the esquires, Mmes. Gleason and Falco, Messrs. Windheim and Altglass; the knights, Messrs. Bada and D'Angelo.

The mixed chorus sang well, but the male section again found difficulty in singing its unison music in tune. The stage direction of this masterpiece needs revision at the Metropolitan. Unfortunately the present stage director is not the person to undertake it. On this occasion the movement of the groups, as well as the principals, was uncoordinated, at times with distressing results.

Linda and Lily Say Farewell

Lily Pons took her leave of subscription audiences at the last performance of Linda di Chamounix on the evening of March 29, although she will be heard in a benefit matinee on April 14 after singing with the company in Boston. With the exception of Virgilio Lazzari, who sang the part of the Prefect in place of Ezio Pinza, the cast was familiar, including Richard Crooks as Charles, Gladys Swarthout as Pierotto, Mme. Vettori, and Messrs. De Luca, Malatesta and Bada, with Mr. Serafin conducting.

The Good Friday Parsifal

The annual Good Friday Parsifal was given at the matinee on March 30, the second hearing of the work for the season and the second in one week. The cast was identical with that of the previous performance save that Emanuel List replaced Ludwig Hofmann in the role of Gurnemanz.



Emanuel List Was the Gurnemanz of the Annual Good Friday Parsifal

Mr. List made a lovable figure of Gurnemanz and sustained the burden of this difficult role with artistry, besides singing the music extremely well. It was a very beautiful performance of the part.

Lauritz Melchior was again Parsifal, Frida Leider was Kundry; Friedrich Schorr, Amfortas; Gustav Schützendorf, Klingsor, and James Wolfe, Titurel. The remaining roles were assumed by the Misses Doe, Bampton, Gleason, Falco, Mario, Petina, Fleischer and Wells, and Messrs. Bada, D'Angelo, Windheim and Altglass. Artur Bodanzky conducted.

Farewells in Trovatore

The final Trovatore provided a "farewelling" occasion for Elisabeth Rethberg, who sang Leonora; Giovanni Martinelli, the Manrico; Maria Olszewska, the Azucena, and Armando Borgioli, the Count Di Luna. Mme. Rethberg sang with the limpid beauty of tone and freedom of emission that invariably delight her hearers, while the unflinching freshness and virility of Mr. Martinelli's voice again found a peculiarly congenial vehicle in the music of Manrico.

Another of the high lights of the performance was Mme. Olszewska's beautiful and authoritative singing and intensely dramatic portrayal. Vincenzo Bellezza, who conducted, was also brought to the stage to bow and Virgilio Lazzari, the Ferrando, was singled out for a special tribute of applause early in the evening. Elda Vettori, Giordano Paltrinieri and Pompilio Malatesta completed the cast. During the intermission Deems Taylor addressed the audience on behalf of the Save-the-Opera Committee.

Manon at the Last Matinee

Massenet's Manon was heard by an audience that left no doubt as to its appreciation of the artists at the final matinee on March 31. Lucrezia Bori enacted Abbé Prevost's luckless heroine and Richard Crooks sang Des Grieux, with Giuseppe De Luca as Lescaut.

Both Miss Bori and Mr. Crooks were given salvos of applause. The cast also included Misses Besuner, Falco, Flexer and Gola, and Messrs. Rothier, Bada, Cehanovsky, Ananian, Altglass and Anderson. Louis Hasselmanns conducted.

Halstead Sings Marigold, Jagel is Lackland in Closing Merry Mount

Howard Hanson's Merry Mount, the season's American novelty, was the final opera on the evening of March 31. Sung to a full house which was loud in its applause, this performance, the sixth, had its customary success.

Outstanding excitement was created by the appearance of Margaret Halstead for the first time in the role of Lady Marigold. Miss Halstead gave a very moving and dramatically consistent performance of this somewhat difficult part, and sang the music with taste and musicianly understanding.

Equally interesting to the audience was

the first stage appearance as Lackland of Frederick Jagel, who had sung the role in the concert performance in Ann Arbor. The tenor made much of the ungrateful role, with some excellent singing.

Richard Bonelli repeated his magnetic performance of Wrestling Bradford and the other roles were the same as at other hearings. The cast included Misses Swarthout, Petina, Gleason, Clark and Wakefield and Messrs. Gabor, Wolfe, Paltrinieri, D'Angelo, Gandolfi, Windheim, Cehanovsky, Picco, Belleri and Malatesta. Mr. Serafin conducted.

Sunday Night Concert Brings Last "Au Revoirs"

The final Sunday night concert, after which the Metropolitan closed its doors until next winter, was given on the evening of April 1. Illness caused the withdrawal of Carmela Ponselle from the program, and Lauritz Melchior was also unable to appear.

There were arias from Le Roi d'Ys, Tosca, Thais, Le Roi de Lahore, Lohengrin, Elijah, Alceste, Carmen, La Bohème and Andrea Chenier. The singers taking part included Göta Ljungberg, Leonora Corona, Frida Leider, Nino Martini, Friedrich Schorr, Frederick Jagel, Giuseppe De Luca, Editha Fleischer, Lillian Clark and Léon Rothier. The orchestra, under Wilfred Pelletier, who has done his customarily fine work in all of these concerts, played works by Laucella and Gluck. D.

Choral Musicale Is Given by Rubinstein Club

An attractive program was skillfully presented by the Rubinstein Club, Mrs. William Rogers Chapman, president, and Dr. William Rogers Chapman, conductor, at the third morning choral musicale in the Waldorf Astoria on March 21. The program was under the direction of Mrs. F. T. Wood, assistant conductor. Works sung with success under her baton were Why, by Roy Roy Peery; Overtures, Rasbach-Aslanoff; and The Quest, by Beatrice W. Cook. Also outstanding was the appearance of the Ebann Trio, under the direction of William Ebann and consisting of Virginia Shirmer Carman, violinist, Elsa Paula Cash, cellist, and Doris Voester, pianist. These artists were heard in music by Boëllmann. James Gordon Selwood, tenor, was warmly applauded for his very artistic singing of a cavatina from Verdi's Lombardi and Ishtar by Spross. Soprano solos were admirably sung by Mrs. W. S. Haviland, Mrs. Grace P. Brinlow and Helen Weber. Mrs. John W. Luce and Emily Rappleyea were contralto soloists. Accompaniments were played by Kathryn Kerin Child, club accompanist, Mrs. Wood, L. Robsarte, Susan S. Boice and Marguerite Hughes.

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BOSTON APPLAUDS ENSEMBLE EVENTS

Flute Players Club Concert, Light Opera Are Enjoyed

BOSTON, April 5.—On March 25, the Boston Flute Players' Club gave its seventy-first concert, listing Prokofieff's Overture on Yiddish Themes, for clarinet, string quartet and piano; Sonata for violin and piano by Debussy; a first performance in Boston of a Quintet for clarinet and string quartet, by Arthur Bliss; and, in memory of Sir Edward Elgar, his Piano Quintet, Op. 84. The artists were, Gaston Elcus and Norbert Lauga, violinists; Victor Polatschek, clarinetist; Jean Le Franc, viola player; Alfred Zighera, 'cellist, Edwin Biltcliffe, pianist. A large audience applauded the fine artistry of the performances.

On the same afternoon in Jordan Hall, Lilliana Ropollo, soprano, gave a recital of operatic airs, assisted by Alvaro Lepri, violinist, and Alfredo Fondacaro, accompanist.

Give De Koven Opera

Under the baton of Arthur Fiedler, the Boston Light Opera Company presented De Koven's Robin Hood in Jordan Hall on March 20. The assisting orchestra was composed of members of the Boston Symphony. The cast included George Milan Tinker, Hudson Carmody, Edward Dwyer, Edmond Boucher, Henry Kelly, Eugene Conley, Edna Merritt, Hattie Belle Ladd, Yvonne Des Rosiers and May Korb.

Jewish Symphony Appears

On the evening of March 25, the Boston Jewish Symphony, the Boston Jewish Choral Society and the Hadassah Choral Group appeared in an annual concert under the baton of Solomon Braslavsky. The soloists were Clara Kwartin-Friedman, soprano; Alice Reese, contralto; Mitchell Selib, tenor, and Theodore Carreiro, bass. John F. Hartwell was at the organ. The program included Variations for organ and orchestra by Grädener, Symphonic Prelude and Psalm 137 by Braslavsky, and The Deluge by Saint-Saëns. In the spring of 1931 Mr. Braslavsky and his group made their bow to a Boston audience. Since that time they have continued to work diligently at building a solid foundation upon which to superimpose musical structures of value. Although Mr. Braslavsky is more successful as conductor than as composer, one

finds his concerts of interest. The Psalm 137, which was introduced at a concert in 1932 is probably among this composer's most valuable works.

GRACE MAY STUTSMAN

EASTMAN SCHOOL TO HOLD SUMMER SEASON

Entire Faculty, with Few Exceptions,
to Teach Classes in Rochester
Schedule

ROCHESTER, April 5.—The summer session of the Eastman School of Music, Howard Hanson, director, will open on June 25 and continue to July 28.

With but few exceptions, the entire faculty of the school will teach at this session. A guest teacher will be Ella Mason Ahearn, who will conduct classes and demonstrations in piano class teaching. Frederick H. Haywood will continue his courses in voice class teaching and ensemble singing. Dr. William S. Larson will conduct courses in music education, Irvine McHose in pedagogy of theory. Charles H. Miller, Sherman Clute and Karl Van Hoesen are to hold courses in public school music. Courses in methods and teaching repertoires for teachers of piano, organ and violin will be held by Max Landow, George McNabb, Harold Gleason and Samuel Belov. A symphony orchestra is to be conducted by Mr. Belov.

The Sibley Musical Library will be open to students in the graduate department.

GREETED IN TANGIER

Aimee Gibbings and Myrtle Gough
Present Diversified Program

TANGIER, MOROCCO, April 1.—Before an audience composed largely of the British residents, a program of unusual interest was given in the Théâtre Empire on a recent evening by Aimee Gibbings, contralto of the former Carl Rosa Opera Company, and Myrtle Gough, dancer.

Mme. Gibbings sang four groups by Schubert, Grieg, Strauss and others, and was especially successful in Irish songs, being called on for several encores. Miss Gough danced the Fledermaus Waltz of Johann Strauss, the Valse Triste of Sibelius, a Czardas of Brahms and several other numbers, in all of which she was much applauded. Excellent accompaniments were provided by Maria Pilar Chimenti.

Paul von Klenau's opera, Michael Kohlhaas, will have its first performance in the near future at the Berlin Opera.

PORTLAND ARTISTS HEARD IN RECITALS

Concerts Given by Local Performers Have Variety of Interest

PORTLAND, ORE., April 5.—Local recitals filled the musical calendar the first half of March. The Portland Artist Association presented Ferdinand Sorenson, 'cellist; Virginia Danforth, pianist, and a vocal quartet, Marian Graham, Marjorie Watson, Walter Skreslet and Stanley Walker, at Pythian Hall. Margaret Rippey accompanied.

Leslie Brigham, singing actor, and Raymond McFeeters, under the direction of Frederic Shipman of San Francisco, appeared with a Portland group, the Auditorium Opera Guild, on a Sunday matinee program.

Departments of the Allied Arts Club gave an Auditorium artist afternoon program. A chorus and double trio were directed by Rose Coursen Reed; a verse-speaking chorus by Doris Smith; the piano ensemble by Ruth Bradley Keiser, and the string ensemble by Elsie Lewis. The accompanists were Maude Ross Sardam and Mrs. A. J. Clark.

Herman Hafner led the Edelweiss Harmonie Club in its annual spring concert at Turnverein Hall.

Brahms Works Featured

Brahms works were featured at a meeting of the Monday Musical Club in the home of Mrs. Herman Blaessing. Otto Wedemeyer spoke on Brahms, the Man, and his Compositions; Edna Chittick, pianist, and Bernard Barron, 'cellist, played a sonata; Clara Rieman, accompanied by Esther Ferrin, sang; Nelle Rothwell May, chairman of music appreciation, played piano solos.

George Hopkins, head of the piano department of the University of Oregon and of the Ellison-White Conservatory, was heard in a recital of romantic and modern numbers at the Conservatory.

Frederick W. Goodrich dedicated the new organ at St. Michael and All Angels Church.

JOCELYN FOULKES

APPLAUSE FOR ARTISTS

New Bedford Audiences Greet Performers with Cordiality

NEW BEDFORD, MASS., April 5.—Josephine Antoine, coloratura soprano, and Virginia Quarles, 'cellist, gave a delightful concert before a large audience recently. Both artists were well received. Edna Stoessel Saltmarsh was at the piano.

On March 1 Efrem Zimbalist, violinist, appeared at the New Bedford Theatre before an enthusiastic audience.

The last concert this season of the Civic Music Association on March 6 presented Nelson Eddy, baritone, in the New Bedford High School Auditorium. The large audience demanded many encores. Theodore Paxson accompanied and added a group of solos.

A. J. S., SR.

Jacques Gordon Bows as Leader of New York Civic Orchestra

Jacques Gordon, violinist, made his first appearance as a conductor, with the New York Civic Orchestra at a concert in the Museum of Natural History on the afternoon of March 21.

Mr. Gordon gave an excellent per-

formance of the Beethoven Seventh Symphony as his main offering. He played, besides, the Oberon Overture of Weber, the Prelude to Act III of Lohengrin, Grieg's First Peer Gynt Suite and closed with a sonorous and well-proportioned rendition of Liszt's Les Préludes.

OMAHA'S SCHEDULE WELL ROUNDED OUT

Giesecking Draws Throng—Resident Artists Continue to Give Programs

OMAHA, NEB., April 5.—A large and extremely enthusiastic audience turned out to hear Walter Giesecking, who was presented by the Tuesday Musical Club at Joslyn Memorial Auditorium on March 6. Bach and Scarlatti spoke, under his fingers, a most delicate language. The Waldstein Sonata of Beethoven was given an authoritative reading and modern compositions were done entrancingly.

Assisting Louise Shadduck Zabriskie, organist, at the Memorial on March 4, Flora Sears Nelson, pianist, was heard. She was accompanied by a string quartet composed of Louise Schnauber Davis, Ada Morris Turner, Flora Shukert Summers and Mabel Burnite, with Mrs. Zabriskie at the organ.

Other artists appearing recently at the Sunday afternoon concerts were Martin Bush, organist, and Walter Cassel, baritone.

Ben Stanley, organist of Trinity Cathedral, appeared each Sunday in a Lenten vesper recital. On March 11 he was assisted by Evelyn Lukovsky, contralto.

Boccaccio Reviewed

As its eighth Opera Review, the Omaha Association for Opera in English presented excerpts from Boccaccio.

The Folk Art Society, sponsored by the Social Settlement, presented Mme. Margarita Slaviansky and her Russian Chorus at the Knights of Columbus Auditorium on March 13. The effect of excellent singing was heightened by rich native costumes. Olga Hohloff, contralto, appeared as soloist. Mara Slaviansky, Mlle. Franklin, soprano, Fedor Grossow, tenor, and John Boontenko, bass, were other artists contributing to a delightful evening.

EDITH LOUISE WAGONER

Hold Memorial Service for Sevcik

Under the auspices of The Friends of Czechoslovakian Music, a memorial service for Otakar Sevcik was held at the Jan Hus Church recently. Artists who took part were the Hilger Trio, Elsa, Greta and Maria Hilger; and Pavel Pavlik, baritone.

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ST. LOUIS ATTENDS ORCHESTRAL EVENTS

Gabrilowitsch Is Soloist With Symphony Under Baton of Golschmann

ST. LOUIS, April 5.—Ossip Gabrilowitsch, appearing as pianist, joined with Vladimir Golschmann, conductor of the St. Louis Symphony, in making the seventeenth pair of orchestral concerts on March 9 and 10 memorable. Words seem inadequate to describe the dignity and impressiveness of Mr. Gabrilowitsch's playing of the Second Concerto in B Flat by Brahms. His performance had a sweeping power, yet there was delicacy in the lighter passages; and audiences were roused to an exceptional pitch of enthusiasm. The co-operation given by Mr. Golschmann and the orchestra was perfect in balance and accord.

The program opened with Bach's Third Brandenburg Concerto in G, in which the co-ordination of the various choirs and the sonority of tone were productive of an effect seldom equalled in the orchestra's history. Mr. Golschmann next gave a magnetic reading of Mozart's Haffner Symphony, sparkling and effervescent. There were hearty demonstrations at both concerts.

Honor Guest at Reception

The Women's Committee of the orchestra held a reception for Mr. Gabrilowitsch at the Wednesday Club on the afternoon of March 10, at which time Mme. Graziella Pampari, harpist; Herbert Van den Berg, viola player, and Laurent Torno, flutist, were presented in a delightful recital of modern French music.

The Fathers' and Mothers' Club of the University City Senior High School presented the St. Louis Symphony in the High School Gymnasium on Feb. 26. Mr. Golschmann conducted a program of variety, which was amplified by two choral works: Land Sighting by Grieg, and the Hallelujah Chorus from The Messiah, sung by the Senior High School Mixed Chorus, under the direction of George J. Mecholson, with orchestral accompaniment. A large audience attended.

Applaud the Art of Giannini

Dusolina Giannini, dramatic soprano, closed the tenth season of the Civic Music League at the Odeon with a recital on March 13. Operatic airs by Spontini, Bizet and Puccini were complemented by a group of lieder by Brahms and Strauss, a group of songs in English and, finally, some delightful Italian folk songs arranged by Vittorio Giannini, to which were added a number of encores. Miss Giannini again demonstrated her rare artistry and interpretative ability. Molly Bernstein was an excellent accompanist.

The League announces that next season's course will be held in the Music Hall of the new Auditorium, with

reserved seats and a reduction in prices for some locations, and with special consideration for students. The annual campaign for new members under the organization of Leo C. Miller will shortly take place.

The final concert in the Chamber Music Series at the Sheldon Memorial Hall, sponsored by the Ethical Society, took place on the evening of March 15. The Impressionistic Period was symbolized by excellent performances of the String Quartet in G Minor by Debussy, played by the Max Steindel Ensemble; the Fantasy Sonata for harp and viola by Arnold Bax, finely done by Graziella Pampari and Herbert Van den Berg, and Dohnanyi's Piano Quintet, in which Corrine Frederick, pianist, joined the ensemble. Rudolph Schmitz, speaking for the music committee, stated that the concerts had paid for themselves and that another series will be held next season.

Impersonations and Music

Frank Parker, diseur, assisted by Ruth Gordon at the piano, gave an interesting program on March 9 as a part of the Principia Lecture and Concert Course. The fine impersonations and readings of Mr. Parker were embellished by the delightful music of Miss Gordon.

Reports from St. Louis Symphony headquarters indicate that the four performances recently given in conjunction with the Monte Carlo Ballet Russe created an attendance record for such an enterprise that has seldom, if ever, been equalled in the city. The Odeon was practically sold out for each performance.

SUSAN L. COST

MARIA KURENKO RETURNS

Soprano Comes to America from Europe for Concert Tour

Maria Kurenko, Russian coloratura soprano, has returned from Europe for a brief concert tour which is being extended into Canada and Mexico. A longer stay in America will begin next December, when Mme. Kurenko is to come back under the management of the Wolfsohn Musical Bureau for her tenth season in this country.

Mme. Kurenko's activities in Europe this season began in October with appearances at Padeloup and Poulet concerts in Paris under the baton of Emil Cooper. Next on her calendar came Czechoslovakian engagements, including recitals in Prague and Brunn with Alexandre Gretchaninoff at the piano. Operatic appearances in these cities, as in Warsaw, Pozen and Cracow, were made in Faust, The Barber of Seville and La Bohème. Visits to Riga, Brussels and Antwerp were followed by a return to Paris to take part in a concert celebrating the tenth anniversary of the Russian Conservatory organized by Sergei Rachmaninoff.

A mass was celebrated in the Church of St. Augustine, Paris, on Jan. 27, in memory of the composer, Jean Huré, who was organist there.

Creative Aspect of Teaching Is Stressed in Gene Lockhart's Work

Poise, Timing and Gesture Essential to Good Concert Performance, He Says—Sense of the Theatre Can Be Gained by Application

TEACHING, as Gene Lockhart sees it, is a creative accomplishment. This gifted artist, composer and lyricist, who also sings and plays the piano and is teacher of pantomime and stage technique at the Juilliard School of Music, finds in his instructive work another outlet for originality.

"Teaching a class the essentials of stage technique is as creative as anything I have ever done," he says. "The development of ability and capability is an interesting task. Not every singer can become a great actor or actress; but no artist can be wholly successful, in my humble opinion, who has not the ability to project physically as well as vocally, the spirit of the piece that is being performed."

"The time has passed, I believe, when the public will excuse a stilted opera performance, no matter how beautifully a role may be sung. Even on the concert stage it is possible, without undue histrionics, to change a song into a perfect piece of natural expression. Poise is essential, as are the timing of gesture and line. All this can be gained by an understanding and a sense of the theatre."

Forgetting the Mechanics

"Vocal students, from my own experience, appreciate how essential this is. They realize the importance of walking on a concert platform with ease, grace, and poise, and that these things can be gained through training. Once acquired, such assets become so natural that the student forgets entirely the mechanics of them. First impressions mean everything, and the ability to engage an audience instantaneously means the battle to success largely won."

Mr. Lockhart's father was a concert artist, and as a small boy Gene traveled with the Kilties' Band, of which the elder Lockhart was soloist. He wrote and produced his first musical revue when in his 'teens. The Pierrot Players was the title of the production, which toured Canada and the United States. His stage career started as a comedian and singer with the Boston Opera Company, which later led to Broadway.

Mr. Lockhart's experience has been largely instrumental in giving him an understanding of the requirements of stage and musical aspirants. His eight-



Vandamm
Gene Lockhart Emphasizes the Importance of First Impressions in Stage Appearances

year-old daughter June recently made her debut as the child Mimsey in the dream scene of Peter Ibbetson at the Metropolitan Opera House, and he takes a keen enjoyment in leading her in the right paths dramatically.

Works Are Widely Sung

Many singers list his works. He wrote the words of The World Is Waiting for the Sunrise, for which Ernest Seitz composed the music, and both words and music of Way to the Heart. Moon Dream Shore, Chatter, Modest Little Thing and Chain Gang came from his pen.

This season in addition to his classes at Juilliard, Mr. Lockhart is writing several radio programs weekly, and is appearing in Eugene O'Neill's play Ah, Wilderness. He is also working on a new musical revue, similar to How's Your Code? which was produced at the Country Playhouse in Westport last summer and which will be seen on Broadway next fall.

Copyrights Expire on Wolf Works

Contrary to previous reports, the German copyrights on works of Hugo Wolf expired on Jan. 1, 1934, in spite of the Austrian Emergency Decree. In Austria and other countries in which the duration of copyrights is fifty years, the works that were first published in Austria are still under copyright. In Germany, however, the lieder are now being published at greatly reduced prices.

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WINNIPEG LISTENS TO MANY CONCERTS

Symphony and Other Groups Give Attractive Music—Visitors Also Heard

WINNIPEG, April 5.—Franck's Symphony and music by Wagner were played by the Winnipeg Symphony, Bernard Naylor, conductor, in the Civic Auditorium on Feb. 25. Assisting artists were Agnes Kelsey, soprano, and J. Roberto Wood, baritone.

An all-Schumann program was given before the Wednesday Morning Musicales in the Fort Garry Hotel on March 14. Those contributing were Snjolaug Sigurdson, pianist; J. Roberto Wood, baritone, with Mrs. Wood at the piano; and an instrumental ensemble consisting of Ruth Campbell, J. Hamilton Wright, Maurice Kushner, Michael Battenchuk and William Pasikov.

Bernard Naylor gave a lecture-recital on Delius for the Wednesday Morning Musicales on Feb. 28. John Waterhouse, violinist, assisted.

Albert Hirsh, pianist, was the guest artist of the Womens' Musical Club on March 5, in the concert hall of the Auditorium. The large audience was enthusiastic over the fine program, which included works by Bach, Beethoven, Brahms and Chopin.

Myra Hess Entertained

A piano recital of outstanding interest was given by Myra Hess on March 12. The large audience assembled in the Walker Theatre was very appreciative. Music on the excellent program was by Bach, Brahms and Chopin. The concert was under the local management of Dorothy Parnum.

Miss Hess was the honor guest of the Manitoba Music Teachers' Association at a reception following the recital. The Women's Musical Club entertained at luncheon in her honor on March 14.

Roland Hayes, tenor, was accorded

an enthusiastic welcome when he appeared in recital in the Civic Auditorium on Feb. 28, giving the sixth concert of the Celebrity Concert Series. Outstanding on the program was a group of Negro spirituals. The capacity audience was thrilled with the superb artistry displayed by Mr. Hayes. Percival Parham accompanied. The concert was under the local direction of Fred M. Gee.

The annual meeting of the Junior Musical Club was held in the Fort Garry Hotel on Feb. 27. Mrs. A. B. Clarke, one of the first presidents of the club, presided. Mrs. Harold Barbour was elected president for 1934-35, succeeding Mrs. R. H. Rowland.

Mary Teitsworth, soprano, and Marguerite Bitter, pianist, gave the first recital in a series of three known as the Hollywood Concert Series. The program was given in the Fort Garry Hotel on March 5.

A sonata recital of much interest was given by John Waterhouse, violinist, and Bernard Naylor, pianist, in the Music and Arts Recital Hall on Feb. 22.

The Winnipeg Lyric Society recently gave successful performances of The Toreador by Lionel Monckton in the Dominion Theatre. H. P. G. Fraser was the musical director and Barrie Sinclair the producer.

The Manitoba Music Teachers' Association continues its broadcasts over CKY. Beryl Ferguson and Winona Lightcap are in charge of these programs. Miss Ferguson is also program convenor for the Teachers' Association. MARY MONCRIEFF

MATTHEW PASSION SUNG BY PHILADELPHIA CHOIR

Bruce Carey Conducts the Mendelssohn Club in Noble Presentation of Bach Work

PHILADELPHIA, April 5.—In appropriate ecclesiastical environment, the Mendelssohn Club, Bruce Carey, conductor, gave as its principal event of the season, aside from its participation in Philadelphia Orchestra programs, Bach's The Passion According to St. Matthew, on March 28 in the Church of the Saviour. Attainment of the proper atmosphere was aided by the candles and flowers. Every seat was occupied and many stood for the length of the work, which was necessarily cut from its titanic proportions.

The chorus of 343 was supplemented by two orchestras, made up of virtually the entire Philadelphia Orchestra membership. The admirable soloists were Ruth Rodgers, soprano; Grace Leslie, contralto; Dan Gridley, tenor, and Arthur Anderson, bass. The choral work was notable for vocal efficiency and for a due spirit of reverence. Solo contributions had equal distinction, and the orchestral accompaniment could hardly have been bettered. Mr. Carey's reading was rich in spiritual and musical values, and the chorus stood exceptionally well the test of the unaccompanied chorales. W. R. M.

Milligan Writes About Pioneer Musicians in "American Scholar"

The March issue of *The American Scholar*, Phi Beta Kappa's quarterly magazine, contains an article about early American musicians by Harold Vincent Milligan. He discusses the contributions made by Francis Hopkinson, James Lyon, William Henry Fry, Stephen Foster and others.

VISITING ARTISTS ARE HEARD IN VIRGINIA

Richmond Welcomes Dancers and Singers in Diversified Programs

RICHMOND, VA., April 5.—When T. Michaux Moody presented the Monte Carlo Ballet Russe on March 6, the local music season came to an end in one sense, for remaining concerts will be held at various clubs and will therefore not be open to the public. Dancing has continually been popular with Richmond audiences, and so the Ballet was a fitting climax to the gay season we have enjoyed this year. At another Moody concert Uday Shankar danced with his Hindu retinue.

On March 13 John Goss and his London Singers entertained the largest audience which has gathered at the Musicians' Club this year. It was the final guest artist program. Mr. Goss chose old English songs for the main body of the concert, and included groups of French songs, German lieder and English and American sea chanties.

The audience responded sensitively

to the moods of the songs—a decided tribute to the interpretations of Mr. Goss and his colleagues. There was much gaiety and general merriment all around, and the steady applause brought many encores.

The seventeenth century rounds and songs in canon form were rendered with special artistry. Purcell's *Man is for Woman Made*, sung by Mr. Goss, was among the most lyrical moments of the evening.

Negro and Mountain Songs

In February Marion Kerby presented a program of Negro exaltations and southern mountain songs. She succeeded in "transfusing" us to the cotton fields of the Mississippi Delta, but we felt that the illusion would have been increasingly convincing if the accompaniments to her songs had been more traditional. The arrangements, made by Hamilton Forrest, were in a modern and often sentimental vein, never modal, and in general quite out of keeping with the spirit of the mountain songs. MATE B. BRANCH

HAROLD BAUER TO GIVE INSTRUCTION IN BOSTON

Will Join Summer Faculty of New England Conservatory—American Works Are Featured

BOSTON, April 5.—Harold Bauer is to join the summer faculty of the New England Conservatory. His instruction in piano playing is to begin about July 1, and continue for five weeks.

American composers, several of them of Massachusetts, were represented on the program given in Jordan Hall on March 14, by the New England Conservatory Orchestra, Wallace Goodrich, conductor. Works heard were A Vagrom Ballad, by Chadwick; Sowerby's Medieval Poem, for organ and orchestra; Vision of St. Michael, by Converse; Loeffler's Poem, for orchestra; Carpenter's Concertino, for piano and orchestra; The Dumb Soldier, by Hill; and Hanson's Pan and the Priest. Carl McKinley, organist, and Jesús María Sanromá, pianist, were the soloists.

Music for two pianos and for organ and piano made up a program given in Jordan Hall on Feb. 28, by William Cook, pianist, of the conservatory class of '34, and Harold Schwab, Mus. B., '28, pianist and organist. Of special interest was a presentation of *The Night*, by Frederick S. Converse, of the conservatory faculty. Other works were by Saint-Saëns, Chopin-Maier, Mousorgsky-Pattison, Arensky, Clokey and Demarest.

Russian Publishing House in Berlin Celebrates Anniversary

BERLIN, April 1. — The Russische Musikverlag, Berlin, has celebrated its twenty-fifth anniversary. This firm was founded in 1909, by Serge Koussevitzky and his wife for the philanthropic purpose of aiding talented young Russian composers who experienced difficulty in getting their compositions published and produced. The firm now ranks as one of the leading music publishing houses of the world. The original selection board consisted of Dr. Koussevitzky, Sergei Rachmaninoff, Alexander Scriabin, Nikolaus Medtner, and Struve.

Among the composers whose works have been issued by this firm are Rim-

sky-Korsakoff, Medtner, Stravinsky, Taneieff, Scriabin and Prokofieff. Dr. Koussevitzky is still the proprietor. Since 1917, the firm has restricted itself to the works of the Russian émigrés. G. DE C.

Contemporary American Music Heard at New York University

A program of contemporary American music by A. Lehman Engel, Israel Citkovitz and Henry Brant was given in the Playhouse of New York University on the evening of March 19. Those appearing were John Kirkpatrick and Messrs. Brant and Engel, pianists, and Frederick Wilkens, flutist. The program included three pieces for piano by Mr. Engel, a Sonata by Mr. Citkovitz and a Suite for flute and piano by Mr. Brant.

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The Manhattan Concert Fortnight

(Continued from page 38)

followed. A Brahms group was of familiar works of that master. The best group was one by Grieg sung in the original language. The final group was of three old English songs.

Mr. Nilsson's voice is familiar to New Yorkers as an excellent one, well-produced. H.

Harold Bauer Gives All-Chopin List

Harold Bauer, pianist, made his final recital appearance of the season in the Town Hall on the afternoon of March 24, in an all-Chopin program. His list included the F Minor Fantasy, the B Minor Sonata, the Barcarolle, the Polonaise-Fantasy, Op. 61, the F Minor and A Flat Major Ballades and the F Sharp Minor Nocturne, and was lengthened by numerous encores.

In a program like this, devoted to the works of one composer, it is difficult to say in which particular piece the artist was at his best. Certainly the Fantasy was given with dramatic intensity and with a sonority that was highly impressive. The Sonata was not forced into a formal interpretation as has frequently been done, but was given in the romantic spirit in which it was conceived. The Barcarolle was impeccably played and the comparatively unfamiliar Polonaise-Fantasy was also striking in its tonal contrasts. The Ballades and the Nocturne maintained the high level of the rest of the program. Mr. Bauer's abilities as a Chopin interpreter attracted an unusually large audience. D.

Helvetia Männerchor Concert

Under the auspices of the Swiss Benevolent Society of New York, the Helvetia Männerchor, Ed. E. Bechtel, conductor, assisted by Sigismund Stojowski, pianist, and Jean Borloz, tenor, was heard in a concert in the Town Hall on the evening of March 24.

Mr. Bechtel's forces were heard in five groups of works in German, Swiss dialect, French and English. There was also a solo quartet with George Bammert doing excellent yodeling.

Mr. Stojowski was applauded in works by Beethoven, Chopin, Paderewski and by himself, in all of which he was at his best, his fine pianism being ever apparent. Mr. Borloz sang the Largo from Handel's Xerxes, the Aubade from Le Roi d'Ys and songs by Grieg, Tchaikovsky, Dix and Schubert. N.

Tokatyan Gives Recital

Armand Tokatyan, tenor, formerly of the Metropolitan, gave his only recital of the season in the Town Hall on the evening of March 25, with Nils Nelson at the piano.

Mr. Tokatyan chose a program of wide scope. He began with the charming Un Aura Amora from Mozart's *Così fan tutte*, omitted, for some strange reason, from the Metropolitan's production of the work. The only other concession to things operatic was the Largo from Handel's Xerxes. The program also contained a group by Schubert and Brahms, one by Szulc and Debussy and works by Dvorak, Rachmaninoff, Rasbach and others.

The admirable qualities of Mr. Tokatyan's singing that were his assets while a member of the Metropolitan, were still in evidence. If the choice of several of his items was open to question, the pleasure of



Richter

Armand Tokatyan Delighted a Large Audience in a Song Program of Wide Variety

his audience was undoubted. The slow, sustained Largo was extremely well sung and the German lieder displayed qualities of interpretation that added to the interest of the recital. An audience of size was highly appreciative throughout the evening. D.

Daisy Blau Makes Dance Debut

Daisy Blau, dancer, who has appeared in European centres, made her New York debut with a group of young women in the Forrest Theatre on the evening of March 25. Milton Kaye accompanied at the piano.

Miss Blau displayed undoubted flair for the type of dancing she did and there was evidence of a carefully thought-out scheme of expression. That the artist is as yet full-fledged cannot be said, but her promise is undeniable. D.

Giesecking and Downes Expound Schumann

Schumann and Brahms were the subjects of the third lecture-recital by Walter Giesecking and Olin Downes in the Town Hall on the evening of March 26, the former being represented by portions of the C Major Fantasy and four sections of the Kreisleriana, and the latter by the first two movements of the F Minor Sonata and four of the Intermezzi.

Mr. Giesecking's playing was at all times both lucid and powerful. Perhaps the most treasurable moments were in the Brahms Sonata which was impeccably given. Mr. Downes's comments were illuminating and held the interest of the audience throughout the evening. Y.

Roth Quartet Gives More Contemporary Works

The Roth Quartet gave the fourth of its concerts of works by contemporary composers, in Steinway Hall on the evening of March 26. Three quartets were presented, that by Bartók No. 1, Op. 7; Walter Piston's work in C, and the Debussy.

The Bartók quartet, so revolutionary a decade ago is less startling than in those days and at the same time as forceful as ever. It is not, however, music to be taken to the heart. Mr. Piston's opus was given at the Yaddo Festival last fall. It is a frank expression of the musical tendency of the time and as such justifies itself. The Debussy, however, bore away honors as masterpieces have a way of doing. The organization gave sincere and well proportioned readings of all three. N.

Emy-Lou Biedenharn Reveals Splendid Voice in Debut

Emy-Lou Biedenharn, contralto. Coen-

raad V. Bos, accompanist. Town Hall, March 27, evening:

A Song of Praise.....Old English
In questa tomba oscura.....Beethoven
Divinités du Styx from Alceste.....Gluck
Gruppe aus dem Tartarus; Der Wanderer an den Mond; Nacht und Träume; Der Tod und das Mädchen; Die Allmacht.....Schubert
Ein Ton; Wiegenlied; Veilchen.....Cornelius
Die liebende Mutter; Aus dem Nachtlid Zarathustras.....Arnold Mendelssohn
Heartsease.....John Powell
The Faltering Dusk.....A. Walter Kramer
Sea-Shell.....Carl Engel
When I Bring You Colored Toys,
A Joyous Easter Hymn.....Seventeenth Century

One of the most voluminous of new contralto voices heard here was revealed by Miss Biedenharn, a voice of splendid quality. Technically the singer, making her New York recital debut, had her voice well under control. She managed her interpretations skillfully, musically and with great charm and was given a hearty welcome. Occasionally a little more breath support would have been advantageous, but the singer's artistic instinct enabled her to encompass the solution of whatever problems arose. There is a forthright attitude in her delivery which gives pleasure to the listener. Her sincerity is unquestioned.

Aided by excellent enunciation, she made the texts of her songs intelligible. Among her most striking offerings were *Der Tod und das Mädchen*, which won her tumultuous applause, the *Cornelius Wiegenlied*, done in an exquisite piano and the *Zarathustra* song of Arnold Mendelssohn, a fine piece in the Richard Straussian manner. At the end of the concert she had to give extras, Brahms's *Meine Liebe ist grün*, Burleigh's arrangement of *Deep River* and Strickland's *Mah Lindy Lou*.

Mr. Bos's accompaniments were noteworthy. W.

Stueckgold and Salmond Close Town Hall Series

Grete Stueckgold, soprano of the Metropolitan Opera, substituting for Elisabeth Rethberg who was unable to appear, and Felix Salmond, 'cellist, gave the final concert of the Town Hall endowment series on the evening of March 28. Kurt Ruhseitz was accompanist for Mme. Stueckgold and Ralph Angell for Mr. Salmond.

Mme. Stueckgold, who stands high in the favor of the New York public, renewed her hold upon it with some exquisite singing. Not in a long time has *With Verdure Clad* from *The Creation* been so beautifully given. Songs by Arne and Handel were also done with perfect style. A second group by Schubert furnished perfect examples of lieder interpretation and a final one by Brahms, Wolf, Mahler and Strauss was equally fine.

Mr. Salmond gave an illuminating performance of Handel's *G Minor Sonata*, Variations by Beethoven on a theme from



Olin Downes Concluded His Series of Four Lecture Recitals on Piano Music from Bach to Debussy, with Walter Giesecking

The Magic Flute and shorter works by Fauré, Ravel, Chasins and Glazounoff. At all times his playing was highly satisfactory, the tone being of superlative beauty, and the meaning of the works being thoroughly realized.

The audience was a large one and loud in its approval. D.

Katims in Joint Recital

Herman and Miriam Katims, pupils of Artur Schnabel, who are said to have met while studying with him, appeared in the Town Hall on the evening of March 29 before a large and cordial audience. Mr. Katims played a seldom heard Schubert Sonata, Op. 143 in A Minor, and the Schumann *Carneval*; Mrs. Katims was heard in Beethoven's *Fifteen Variations* and *Fugue in E Flat* on a theme from *Prometheus*, and Chopin's *Ballade in F*, *Preludes in F Sharp Minor* and *D Minor*.

A caressing tone and lovely coloration in softer passages and a fine legato were outstanding in Mr. Katim's work. Mrs. Katims displayed excellent pianissimo effects, and in addition possessed a rhythmic sureness which made much of her playing enjoyable. E.

Downes and Giesecking End Series

Olin Downes, lecturer; Walter Giesecking, pianist. Town Hall, March 31, evening:

(Continued on page 56)

ELEANOR	HALL
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Concerts in New York

(Continued from page 55)

Ballade in G minor; Five Preludes...Chopin
Hungarian Rhapsody, No. 8.....Liszt
Reflets dans l'eau; Masques; Cloches à travers
les feuilles; Poissons d'or.....Debussy
Six Preludes.....Debussy
Four Etudes.....Debussy

Despite exceptionally inclement weather, a very large audience was present to hear the last of the four lecture-recitals that scanned the evolution of piano music from Bach to Debussy. Once again Mr. Downes displayed his happy faculty of compressing only essential points into the available time and presenting them in an admirably lucid manner, his paralleling and contrasting of Chopin and Debussy being especially adroit.

After a somewhat feverish beginning with the Chopin Ballade, Mr. Gieseeking gave a brilliant performance of the Rhapsody in the Liszt section of the program and then passed into the field in which he is well-nigh inimitable, the domain of Debussy, which he transforms into a truly enchanted world. His playing of the Reflections in the Water had all its familiar illusion and subtle beauty, the Bells Among the Leaves was a little gem of tonal magic, and the Gold-fish was just as ravishing to the ear and stimulating to the imagination in its different way. In the preludes, Mr. Gieseeking was equally deft in projecting the individual moods with tonal subtlety. The études, for all Mr. Gieseeking's dexterity and sympathy, could not be lifted out of the class of Debussy's comparatively inconsequential works. The already lengthy program had to be extended by the addition of extra numbers, and both Mr. Gieseeking and Mr. Downes were brought out many times to receive the tribute of the audience's appreciation.

C.

Einstein Honored in Concert

In honor of Prof. Albert Einstein, and for the benefit of the fund to aid fugitive German-Jewish children in Palestine, a concert was given in Carnegie Hall on the evening of April 1. Leopold Godowsky was chairman of the concert and Germaine Schnitzer vice-chairman.

Harry Kaufman and the Musical Art Quartet—Sascha Jacobsen, Paul Bernard, Louis Kaufman and Marie Romaet-Rosanoff—began the program with Franck's F Minor Quintet. Following this, Conrad Thibault, baritone, with Theodore Saidenberg, at the piano, sang songs by Debussy and de Falla. Emma Redell, accompanied by Edith Henry, sang two Wagner songs and Franz's Im Herbst. Armand Tokatyan contributed arias from L'Africaine and La Juive, and Josef and Rosa Lhevinne, two-piano works by Rachmaninoff and Chopin.

During the intermission, Professor Einstein made an address. Following this,

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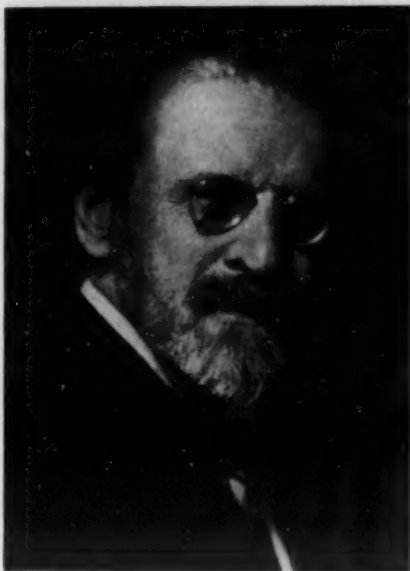
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AP-eda
Sigismond Stojowski Was Soloist With the
Helvetia Männerchor

Vera Kaplun Aronson, Ethel Chasins and Mary Sherratt Coolidge played a three-piano piece; Mary Lewis, soprano, with Ellmer Zoller at the piano, sang songs by Brahms, Wolf and Delibes; Mr. Lhevinne played two pieces; Emanuel List, bass of the Metropolitan, sang excerpts from The Magic Flute and two Schubert songs, and the program closed with Schönberg's Verklärte Nacht played by the Kroll String Sextet—David Sackson, William Kroll, Leo Barsin, Ossip Giskin, Milton Prinz and Nicolai Berezowsky. A scroll of honor inscribed by many of the foremost musical personages in this country was presented to the distinguished scientist by Leonard Lieblich.

N.

CLARA IMELDA DONOHUE, soprano, ISIAH SELIGMAN, pianist, Aeolian Hall, March 22, afternoon. Irish songs, and songs by Lohr, Dvorak, Rogers, Hageman, Donohue and others. Piano music by Chopin, Debussy, Rimsky-Korsakoff-Rachmaninoff.

RICHARD SEIBOLD, baritone. NORMAN LLOYD, pianist. Pauline Gold, accompanist. The Barbizon, March 25, afternoon. Songs in English, Italian and German. Piano works by Bach, Rameau and modern composers.

ORJA HYDE, soprano. The Barbizon, March 27, evening. Arias from Il Re Pastore and A Masked Ball, Brahms Lieder and songs in Italian, French and English.

Frederick Buldrini Plays at MacDowell Club

Frederick Buldrini, winner of the MacDowell Club Young Artists Contest for Violinists, gave a recital at the club on the evening of March 18, with Marcel Hansotte at the piano.

Mr. Buldrini played well in a program which began with the third Brahms sonata and included the B Minor Concerto of Saint-Saëns, two pieces by Rubin Goldmark and the Wieniawski Scherzo Tarentelle.

Mr. Buldrini's technique was adequate to all the calls made upon it and his tone full and musical at all times. He also displayed a promising sense of interpretation.

N.

In Schools and Studios

La Forge-Berumen Artists Active

The weekly La Forge-Berumen broadcast over the Columbia network on March 21 presented Maria Halama, mezzo-soprano; Jean Stewart, pianist, and Vaclav Divina, accompanist. On March 28, Mario Costa, baritone, and Gerald Mirate, pianist-accompanist, were heard. Mr. Costa sang Di Provenza from La Traviata. Mr. Mirate played the accompaniments and two groups of solos.

Harold Dart, pianist, accompanied Marcel Hubert, cellist, at Middlebury, Conn., on March 5.

Mme. Justine Gédéon, lyric diseuse, gave a costume recital for the Schubert Club of Stamford, Conn., on March 14.

Numerous Engagements Fulfilled by Gescheidt Artists

Numerous engagements have been fulfilled by artist pupils of Adelaide Gescheidt. Audrey Newitt, contralto, sang for the Upper Montclair Women's Club on Feb. 7, and was later heard by the Cosmopolitan and New England clubs in Montclair. Helen Harbourn, soprano, was soloist with the Apollo Club of Asbury Park. She will appear with the Montclair Operetta Club on April 25, 26 and 27, and in Princeton on April 28. Harry Adams, tenor, will appear in this production.

Svea Wikstrom, soprano, was recently soloist with the Montclair Symphony. Walter Schiller, bass soloist of Trinity Church, New York, appeared with the Lyric Club of Newark. Harold Walker was to appear with the Chamade Club of Hackensack on April 9. Mary Walker, contralto, and James Blauvelt, tenor, will sing in Utopia Limited with the Bloch Club on April 13 and 14.

Naoum Benditzky Gives Recital at Mannes School

Naoum Benditzky, cellist, a faculty member at the David Mannes Music School, gave the first of two faculty concerts there on March 28, with Paul Stasévitch at the piano. Mr. Benditzky's program included a first performance, from manuscript, of Bernard Wagenaar's Sonatina, for which the composer was at the piano. The program included works by Bach-Silotti, Frescobaldi-Cassado, Paradis-Dushkin, Haydn, Granados, and Faure-Ronchini and Rachmaninoff.

Alexander Raab to Conduct Master Class in New York

Alexander Raab will conduct a piano master class in Steinway Hall beginning April 23, and continuing until May 26. Mr. Raab will give instruction in repertoire, interpretation, technique, how to study and ensemble playing. He will follow this with master classes in Chicago at the Chicago Musical College, June 24 to Aug. 6.

Lillian Reznikoff Wolfe Again to Hold Teacher's Course

Three classes in a teacher's course for Piano Fundamentals similar to previous ones given will be held by Lillian Reznikoff Wolfe in her studios. The dates will be Tuesdays, May 1, 8 and 15.

Margaret Chapman Byers Pupils Fill Several Engagements

St. Louis, April 5.—Pupils of Margaret Chapman Byers have been fulfilling engagements in various localities. Mrs. Frank Gorham and Dorothea Kays, contraltos, appeared recently at the Copley-Plaza Theatre in Boston. Marie Louise Hammet, coloratura soprano, is singing over the radio. Anita Ehlen, soprano, was soloist at a recent concert by the Beethoven Club in Memphis, Tenn. Mrs. Chapman presented a group of her artist pupils in her studio on March 19, in a lecture on song interpretation.

S. L. C.

Many Activities Held by Chicago Musical College

CHICAGO, April 5.—The symphony orchestra of the Chicago Musical College gave its annual spring concert in the Studebaker Theatre on March 25. Leon Sametini conducted and the soloists were Dorothy Crost, Berenice Jacobson and Marie Crisafulli, pianists; Evelyn Levin Davis, violinist; Leola Aikman, soprano, and John Pilon, baritone.

Mr. Sametini will conduct a violin master class at the American Music Camp, Sheboygan, Mich., during part of July and August. Leo Krakow, an artist pupil of his, is a member of the National Symphony, Washington. Evelyn Levin Davis, concertmaster of the Chicago Woman's Symphony, appeared recently at Madison, Wis. Mr. Sametini's paper Old and Modern Violin Playing, which he read at the National Music Teachers meeting at Lincoln, Neb., in December, was recently read by an exponent of Mr. Sametini's teachings at the South Carolina State Teachers meeting.

Peter Hudziakowsky, baritone, pupil of Blanche Slocum, appeared with the Russian Balalaika Orchestra and before the Hotel Association Banquet at the Chicago Woman's Club.

Walton Pyre presented character sketches before students of Hyde Park High School on March 2. Harry Iler and Mary Parks, pupils of his, read the texts for the Shakespearean song recital at the Kimball Studios on March 6.

Marshall Sumner, from the studio of Alexander Raab and Lillian Powers is touring Australia. Vera Bradford has returned to Australia for a concert tour.

Engagements have also been fulfilled by the Bethel Ladies Octet, under the leadership of Louise Helsem Crum, dean of women; Ivy Eddleman, pupil of Rudolph Ganz; Lillian Korecky, pupil of Mollie Margolies and Mr. Ganz; James Allen, artist-pupil of Mr. Ganz; Ruth Conant, artist-pupil of Lillian Powers.

George Graham, teacher of singing, has appeared at Wheaton College, Wheaton, Ill.; Laporte, Ind., Albany Park Lutheran Church; St. Stephen's Lutheran Church and the Emanuel Congregational Church.

Arthur Kraft Pupils Heard in Columbia School Recital

CHICAGO, April 5.—Arthur Kraft, president of the Columbia School of Music, presented members of his class in a recital on March 21. Those heard included Bettina Cochran, Kathryn Coe, Walter Haderer, Evelyn Ewert, Margaret Kniffke, Elizabeth Mitchell, Paul Munsell, Olga Heuser Hoffman, Horace Nichols, Jane Sachse, Frank Taylor and Olive Ahara. Roberta Leland was the accompanist.

Longy School Introduces New Works

BOSTON, MASS., April 5.—The first public performances in Boston of Walter Piston's String Quartet and Enesco's Octet for strings, were features of a concert in Jordan Hall on March 28, under the auspices of the Longy School of Music. Mr. Piston's work was played by the Chardon String Quartet, to whom it is dedicated, and who gave it its first performance in Cambridge a year ago. The Durrell String Quartet joined the Chardons in the Enesco Octet and took part in Chausson's Concerto for violin, piano, and string quartet. Norbert Lauga, violinist, and Frederic Tillotson, pianist, both of the Longy School's faculty, were soloists in the Chausson work.

Malkin Conservatory Pupils Heard in Recital

Boston, April 5.—The students' concert at the Malkin Conservatory on March 18, was largely attended. The following participated: Arthur Nelson, Trudy Nelson, Katherine Jackson, Kenneth Brilliant, Dan Farnsworth, Charles Gallagher, Esther Stein and Bertram Borison.

Passed Away



Franz Schreker

BERLIN, April 1.—Franz Schreker, one of the most prominent of contemporary Austrian composers, died on March 21. He would have been 56 on March 23. He had been ill for several months following a paralytic stroke, having been broken in health since the failure of his opera, *Der Schmied von Ghent* (The Smith of Ghent), at the State Opera here in 1932.

Schreker, whose operatic works were the subject of much acrid controversy, was born in Monaco on March 23, 1878. He spent most of his youth in Vienna, studying there with Robert Fuchs. In 1911, he founded there the Philharmonic Chorus and the same year became professor of composition at the Imperial Academy, succeeding his teacher. Nine years later he assumed the directorship of the Akademische Hochschule für Musik in Berlin.

Among his pupils in Berlin were Ernst Krenek, Josef Rosenstock, Karol Rathaus and Jascha Horenstein. He held the position until 1933, when he was given an "indefinite leave of absence" by the Nazi authorities.

Schreker's first success was his setting of the 116th Psalm for three-part women's chorus which he produced in Vienna in 1902. This was followed shortly after by another success, his symphonic overture, *Ekkehard*, for orchestra and organ.

The first opera from his pen was *Der ferne Klang* (The Distant Sound), produced in Frankfurt in 1912. Writing his own librettos, Schreker made in this work his declaration of independence of previous operatic forms and won acclaim. *Das Spielwerk und die Prinzessin* (The Music Box and the Princess) followed the next year in Vienna. This, in one-act form, was given in Munich in 1920. His most successful opera, *Die Gezeichneten* (The Marked Men), was given in Frankfurt in 1918 and *Der Schatzgräber* (The Treasure Digger) in the same city in 1920. *Irrelohe* was produced in Frankfurt in 1924 and *Der singende Teufel* (The Singing Devil) in Berlin in 1928.

Between his operas Schreker produced numerous other works, songs, works for chorus, orchestral pieces. Among these last, the best known was the *Kammersinfonie* for twenty-three solo instruments, performed in 1917.

Schreker, as his own librettist, chose legendary subjects for his plots. Many of them dealt with sultry mysticism and psychological aberrations of various sorts. Much of this is reproduced in the music itself, a fact which was responsible for the controversies which followed the productions of several of his operatic works.

Harry K. Fruhauf

Harry K. Fruhauf, father of Aline Fruhauf Vollmer, cartoonist for *MUSICAL AMERICA*, died on Sunday, March 25.

H. T. Parker, Noted Music Critic of Boston "Transcript", Is Dead

BOSTON, April 5.—The sudden passing of Henry Taylor Parker at the Peter Bent Brigham Hospital in this city, on March 30, after a brief illness with pneumonia, brought to a close the career of an outstanding American music and dramatic critic of international reputation.

Mr. Parker was born in Boston on April 29, 1867, the son of William Fiske and Susan Sophia (Taylor) Parker. Upon the completion of his secondary education in Boston and England he entered Harvard University, where he remained from September, 1886, to May, 1889, leaving the university to spend two years and a half traveling in Europe. Returning to the United States, he became the New York correspondent for the *Boston Transcript*, a post which he held for seven years. He then went to London as foreign correspondent for the *Boston Transcript* and the *New York Globe*. In 1903 he returned to the *New York Globe*, and for the following two years remained on the staff of that paper as music and dramatic critic. His next appointment was to the staff of the *Boston Transcript* as music and dramatic editor, a post which he occupied for nearly thirty years.

It is difficult to estimate the influence of this unique and often eccentric man. His pen (he never used a typewriter at any time during his career) was both feared and respected by actors and musicians alike. His command of the English language and his delight in the use of it more than once betrayed him into penning paragraphs which, in the final analysis, were found to contain material somewhat extrinsic to the event under consideration. So keen was his critical faculty that one frequently heard patrons of concert hall and theatre remark, "I shall know better what to think of this when I have read H. T. P. in the *Transcript*," the initials being those which most often signaled his articles.

Indifferent to Conventions

Mr. Parker's deep-rooted belief that reviewers of concerts and plays should be non-gregarious led him to choose a mode of living which permitted him but a very small circle of friends, to many of whom he always remained something of an enigma. His indifference to the ordinary conventions of society brought him more than once to the opera clad in a blue serge sack



Vandamm

H. T. Parker

coat, tan-colored trousers, and spats, a conspicuous figure amid the velvets and satins, jewels and white shirtfronts which filled the house.

Mr. Parker was a member of the Stage Society of New York and the Harvard Club of Boston. His criticisms of the plays produced by the young men of the Harvard Dramatic Club were as carefully compiled as though written for a "first night" of any play on the legitimate stage; and his advice to the young amateurs was always welcome and freely given. He wielded a caustic pen upon the subject of censorship and had many a bitter tilt with the board of censorship here in Boston.

Mr. Parker never married, considering "a daily newspaper adventure quite exciting enough," which, no doubt, it proved, since he divided his time between New York and Boston during the winter season, and usually spent his summers abroad. He had no near relatives, but his passing will be regretted by thousands who held a sincere regard for his opinion, even though they might not at all times agree with him.

GRACE MAY STUTSMAN

Adolph Hahn

CINCINNATI, April 5.—Adolph Hahn, one of the founders of the Cincinnati Symphony, and director of the Cincinnati College of Music from 1923 until four years ago, when he resigned owing to ill health, died on April 2, following an operation. He was born in Indianapolis in 1875, graduated from the Cincinnati College and had been a member of the Symphony, appearing as violin soloist, under Frank Van der Stucken. He conducted the Orpheus Singing Society; and, with Mrs. Hahn, who is president of the Matinee Musical Club, organized the Hahn Festival Orchestra. His brother, Theodore Hahn, conducts a radio orchestra.

Willem Kes

Willem Kes, violinist, composer and the first conductor of the Amsterdam Concertgebouw, died recently in Munich. He was born in Dordrecht, Feb. 16, 1856.

In 1876, he became conductor of the Park Orchestra and the Felix Meritis Society in Amsterdam and after some years in that city and in Dordrecht, was called, in 1888, to the head of the newly organized Concertgebouw which he conducted until 1895. The following year, relinquishing the conductorship to Willem Mengelberg, who still holds the position, he succeeded Sir George Henschel as conductor of the Glasgow Orchestra. Two years later he was called to the Moscow Philharmonic and also directed the Conservatory there. From 1905 to 1926, he was conductor of the Dresden Conservatory and of the chorus of the Musik-institut at Coblenz.

Robert James Hughes

UTICA, N. Y., April 5.—Robert James Hughes, formerly in charge of the Utica Conservatory, was killed in an automobile accident on March 19. He was sixty-four. Mr. Hughes studied singing under Fernando Tanara in New York, and with Pietro Minetti and Carlos Sanchez in Baltimore. He was tenor soloist in Madison Avenue Temple, and music director and soloist in the Associated Reformed Church in Baltimore and appeared in oratorio. For nine years Mr. Hughes was choir director in Westminster Church in this city. He took over the management of the Utica Conservatory in 1899. In recent years he had taught privately.

In 1913 Mr. Hughes taught in the Louis Mollenhauer and Venth Conservatory in Brooklyn. He was a member of the Clef Club in New York, the New York State Music Teachers Association, and the New York Singing Teachers Association.

E. K. B.

Louis Zuro

Louis Zuro, operatic manager and father of the late Josiah Zuro, conductor, died on March 28. He was born in Russia sixty-nine years ago. He had been associated with Oscar Hammerstein at the Manhattan Opera House and later produced opera at popular prices. In association with former Mayor Hylan, Mr. Zuro put on free outdoor opera at Ebbets Field, Brooklyn. With his son he gave opera at the Academy of Music in Brooklyn. In 1924, also with his son, he organized the Sunday Sym-

GIVE QUARTET CONCERT

Perolé Ensemble Heard in Series at David Mannes School

The Perolé String Quartet, Joseph Coleman, Max Hollander, Lillian Fuchs and Julian Kahn, gave the fifth concert in the chamber music series at the David Mannes Music School on Sunday morning, March 18, playing the Beethoven F Minor Quartet, Op. 95, and the Schubert A Minor Quartet, Op. 29.

The last concert in the series will be given on April 15 by David Mannes, violinist, and his son Leopold, pianist, and will be a sonata program. Mrs. Mannes, originally announced as one of the performers, will be unable to take part, owing to a fractured arm.

Frank Sheridan assisted Dr. Hans Weisse on March 19 in the sixth and last of a series of Monday night lectures on Freedom in Music: Creeds and Problems of a Composer. The evening was in the nature of an informal talk on Dr. Weisse's recent composition, *Variations and Fugue* for two pianos on the American popular song, *Sweet and Lovely*, during which the work was illustrated, first by individual variations, explained; and then by a complete performance.

Ralph Leopold Heard on Tour

Ralph Leopold, pianist, recently returned to New York from concert appearances in Tiffin, O., and Hartsville, S. C. In both recitals, Mr. Leopold was heard with success in a varied program, including arrangements by himself of a *Sicilienne* of Bach, and of excerpts from *Götterdämmerung* and *Der Rosenkavalier*. The first recital was given at Heidelberg College and the second at Coker College.

phony Society, giving free concerts and presenting young American soloists. He is survived by his wife and one son, William Zuro.

Dr. T. H. Yorke Trotter

LONDON, April 1.—Dr. T. H. Yorke Trotter, who became principal of the Royal Academy of Music in 1905, died on March 11. He was born in 1854, and studied law before taking up the profession of music. First performances in England of Mendelssohn's *Athalia* and Schumann's *Manfred* were given under his baton. Dr. Trotter was the author of *The Making of Musicians*, *Constructive Harmony*, *Music and Mind*, and *Ear Training and Sight Reading*.

Adolphe Dumont

CHICAGO, April 5.—Adolphe Dumont, director of the WGN concert orchestra, and impresario, died suddenly of heart disease in the studio in the Drake Hotel on March 28 as he was conducting a rehearsal. He was born in Paris, and had been first violinist in the Chicago Civic Opera Orchestra, the Minneapolis Symphony and the Berlin Symphony, later becoming musical director of the Balaban & Katz theatres in this city. M. M.

Robert J. Thuman

CINCINNATI, April 5.—Robert J. Thuman, brother of J. Hermann Thuman, concert manager, died suddenly. He studied at the Cincinnati College of Music and had appeared as a solo singer at the May Festivals held in this city.

Otto Kegel

SAN FRANCISCO, April 5.—Otto Kegel, librarian for twenty years of the San Francisco Symphony, in which he played trumpet, and librarian of the San Francisco Opera Company, is dead. He was sixty years old. M. M. F.

Leipzig Lays Cornerstone of Wagner Monument

Hitler Performs Ceremony at Composer's Birthplace, Which Will Erect National Memorial—Frau Winifred Wagner and Eldest Son Attend—Design of Emil Hipf Chosen from Among 654 Submitted

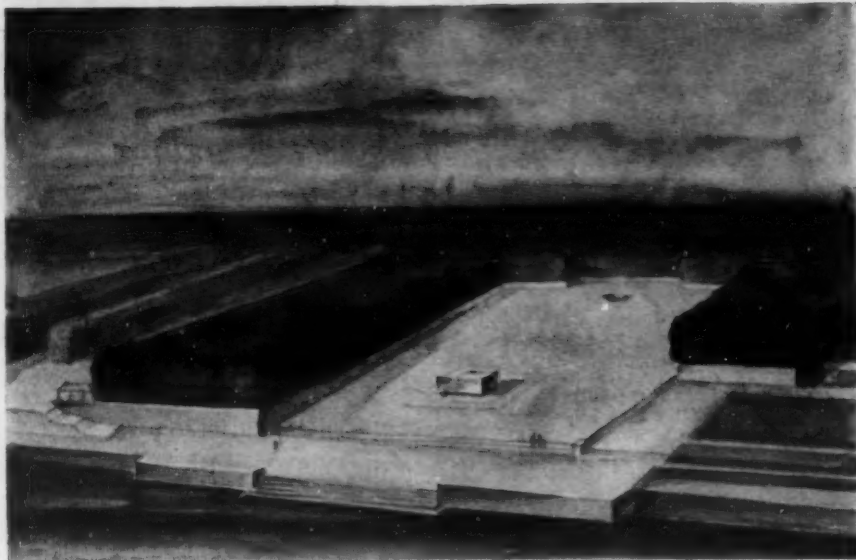
LEIPZIG, April 1.—The cornerstone of the new Wagner Monument in this city (where Wagner was born), to be erected by the German people as a national memorial to the composer, was laid on March 6 by Chancellor Hitler. Leipzig has always been noto-



Paul Faulstich, Leipzig

The Completed Fragment of the Wagner Memorial Designed by Max Klinger, Which Will Be Incorporated in the New Memorial

riously negligent of her famous son, but heretofore an evil fate seemed to dog the footsteps of every effort to correct this omission. The nearest approach to fruition was the proposed design by the Leipzig sculptor, Max Klinger, but this work was interrupted



The Architect's Drawing of the Wagner Monument in Leipzig, to Be Built as a National Memorial

by the war and Klinger's death. All that now remains of the project is the unfinished marble base standing in an out-of-the-way corner of St. Matthew's Cemetery.

The final impetus to the present undertaking was given by the Wagner celebrations in February, 1933, when a committee was formed for the purpose of collecting the necessary funds, selecting a proper site, and taking charge of the other arrangements in connection with a plan of such scope and importance.

Designs were submitted by 654 German artists throughout the world. The selection committee finally awarded the contract to Emil Hipf of Stuttgart at an estimated cost of 800,000 marks, which price also includes the site in the environs of Leipzig.

Appearance to Be Impressive

The memorial will be located on the Frankfurter Wiese in line with the Elster Basin between Elsterwehr and the Zeppelin Bridge. It will consist of a marble block eight meters square by

four meters high which will be placed at the end of an avenue. This will be closed at the other end by a broad plate of the same marble. The surrounding terrain will be made into a park and the unfinished Klinger statue will be transferred from its present position to one of the adjoining avenues, and incorporated into the general design. The immediate costs will be advanced by the city of Leipzig which will be repaid by the Memorial Committee as the requisite funds are collected by public subscription.

The ceremony was attended by Frau Winifred Wagner, her eldest son Wieland, leading members of the Cabinet, the Statthalter of Saxony, and other prominent officials. A large chorus under the direction of Gustav Wohlgemuth opened the ceremony with the chorus, *Gegruesst seid Brüder im Namen des Herrn* from *Liebesmahl der Apostel*. After the Chancellor's dedicatory speech, a chorus of 1500 under Max Ludwig brought the impressive celebration to a close with a stirring performance of the *Hallelujah Chorus*.

G. DE C.

ORCHESTRAL WORKS PLEASE BALTIMORE

Kindler Conducts the National Symphony—String Ensemble Active

BALTIMORE, April 5.—The National Symphony of Washington, Dr. Hans Kindler, conductor, with Alexander Sklarevski, pianist, as soloist, aroused deep appreciation at the Lyric Theater on March 14, when a brilliant program marked the close of the series. Mr. Sklarevski read the Beethoven Emperor Concerto with a thorough knowledge of its subtleties. His interpretation also had strong individuality, and he earned enthusiastic applause.

The orchestra gave Mossoloff's *Iron Foundry*, which was followed by a suave reading of an excerpt from Mousorgsky's *Khovantchina* and a rhythmically swaying interpretation of the *Spanish Caprice* by Rimsky-Korsakoff. At the conclusion, Dr. Kindler made a gracious speech and added a Brahms Hungarian Dance as an encore.

The National Symphony, through its manager C. C. Cappel and its counselor, Elizabeth Ellen Starr, has announced a series of concerts for next season. The series will again be under the local management of the T. Arthur Smith Bureau.

The Baltimore Music Club String Orchestra, Gustav Strube, conductor, appeared at the Peabody Conservatory of Music on March 12, presenting a *Slumber Song* and a *Serenade*, conducted by their composer, Louis Cheslock. These were effectively played and had a hearty reception.

Mr. Strube again disclosed his creative technique in a *Sonatina* in C for violin and piano, given its first public performance by Celia Brace, violinist, and Roberta Felty Franke, pianist.

Nathan Milstein, violinist, earned the distinction of high esteem among artists who have presented programs at the Friday afternoon recitals in the Peabody Conservatory this season. Assisted by Emanuel Bay at the piano, on March 16, Mr. Milstein revealed an astounding command of his instrument and played with rare expression and intensity. The assistance rendered by Mr. Bay added to the effectiveness of spirited interpretations.

The closing concert of the Peabody series, on March 23, gave the members of the Peabody String Quartet their first current public appearance this season. The program served as a very impressive finale to an artistic series. In a Mozart quartet (from the Mailander quartets recently published) the Beethoven Op. 127 and the F Major Quartet, Op. 96 of Dvorak, the group disclosed its artistic qualifications to the pleasure of the large audience. The members are Frank Gittelsohn, George Wargo and Bart Wirtz, faculty members, and Michael Weiner.

FRANZ C. BORNSCHEIN

British Tourist Agency May Finance Salzburg Festival

The rumor has been published in the Austrian press that the Salzburg Festival during the coming summer will be financed by a well-known British tourist agency. Under existing conditions, it is said, the Austrian authorities are unable to assume the financial risk.

METROPOLITAN TO STAGE ITS SECOND OPERA BALL

Function in Aid of Fund to Represent Fête at Fontainebleau Under King Louis XV

As a sequel to the success of last season's Opera Ball, Luciezia Bori, chairman of the committee for the guarantee fund, has announced that a second ball for the fund will be held in the Metropolitan Opera House on the evening of April 27.

The ball, following last year's precedent, will be a costume affair, picturing the era of Louis XV. The pageant, which is to start at 10:30, will represent a fête given by the king after a royal hunt in the forest of Fontainebleau. The Opera House will represent a moonlit forest.

Ben Ali Haggin, who was responsible for last season's pageant of the Second Empire, will again head the production committee. A large number of persons of social prominence, as well as stars of the opera company, will compose the cast.

Assisting Miss Bori are Mrs. Chester Burden, executive chairman, and Mrs. Robert Littell, assistant chairman.

Among those at the heads of committees are: Ben Ali Haggin, production, and Wilfred Pelletier, music.

National Supervisors Meeting

(Continued from page 4)

The theme of the general session on Friday afternoon will be The Conference and Leisure Time Problems. Arrangements are in charge of the Music Supervisors National Conference Committee on Music and Leisure Time, of which Osbourne McConathy, Glen Ridge, N. J., is chairman. Music is to be contributed by the Grand Rapids Junior College Trombone Quartet.

In the evening, the scene will shift to the Auditorium Theatre, where a concert will be given by the National Music Supervisors Chorus, Hollis Dann, conductor, assisted by the Lane High School Orchestra of Chicago, Oscar W. Anderson, conductor. J. A. Breese, Oshkosh, and John C. Kendel, Denver, will lead the informal singing later in the hotel.

Prominent also among the noted musicians who will take part in discussions and demonstrations are the following:

Frederick H. Haywood, New York; Alfred J. Spouse, Rochester; Marshall Bartholomew, New York; Dr. Will Earhart, director of music, Pittsburgh; Jacob A. Evanson, Western Reserve University; Sherman Clute, Rochester; T. P. Giddings; C. M. Tremaine, direc-

tor, National Bureau for the Advancement of Music, New York; Thomas N. Mac Burney, president, Chicago Council Teachers of Singing; Edgar B. Gordon, University of Wisconsin; Dean Gordon J. Laing, University of Chicago; Otto Kinkeldey, Cornell University; Carl Bricken, University of Chicago; Paul J. Weaver, Cornell University; Burnet C. Tuthill, Cincinnati; Mabelle Glenn, Kansas City, Mo.; Dr. Howard Hanson, director, Eastman School of Music, Rochester.

Exhibits provided by the Music Education Exhibitors Association will include phonographs and other accessories used in music education, instruments, music and books. Some of the member firms of the Exhibitors Association will also hold private demonstrations and intimate group talks for supervisors. A cotillion is to be held by the Exhibitors on Monday evening.

Sigmund Spaeth Lectures in Boston

Boston, April 5.—Sigmund Spaeth recently completed a series of lectures on *The Art of Enjoying Music* at the Boston Library under state auspices, using his new book of the same title as a text.